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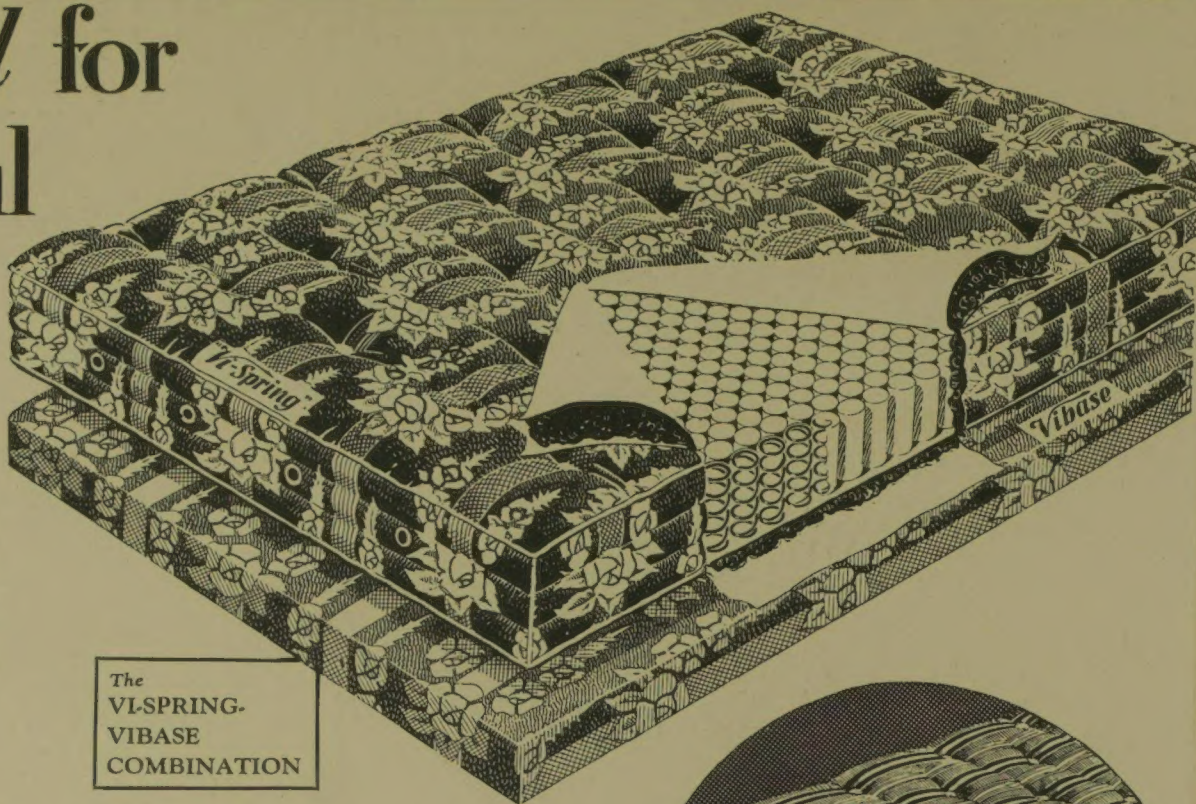
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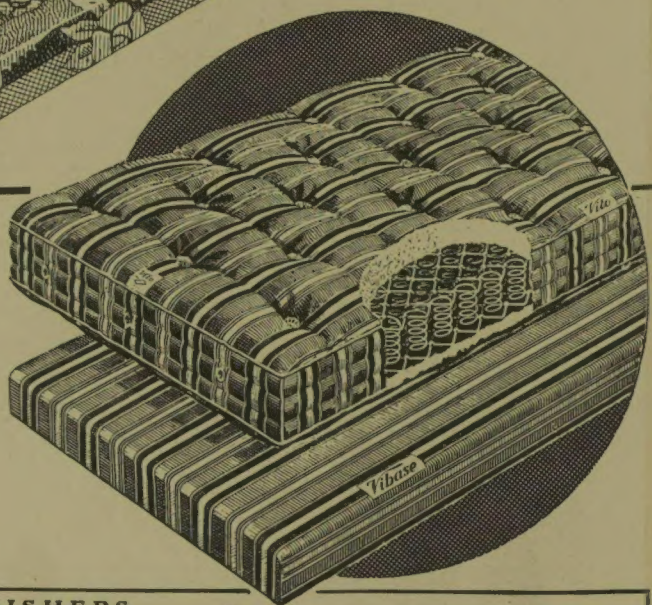
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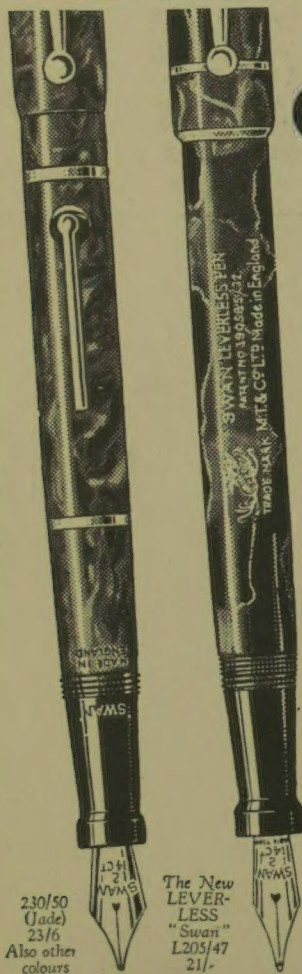
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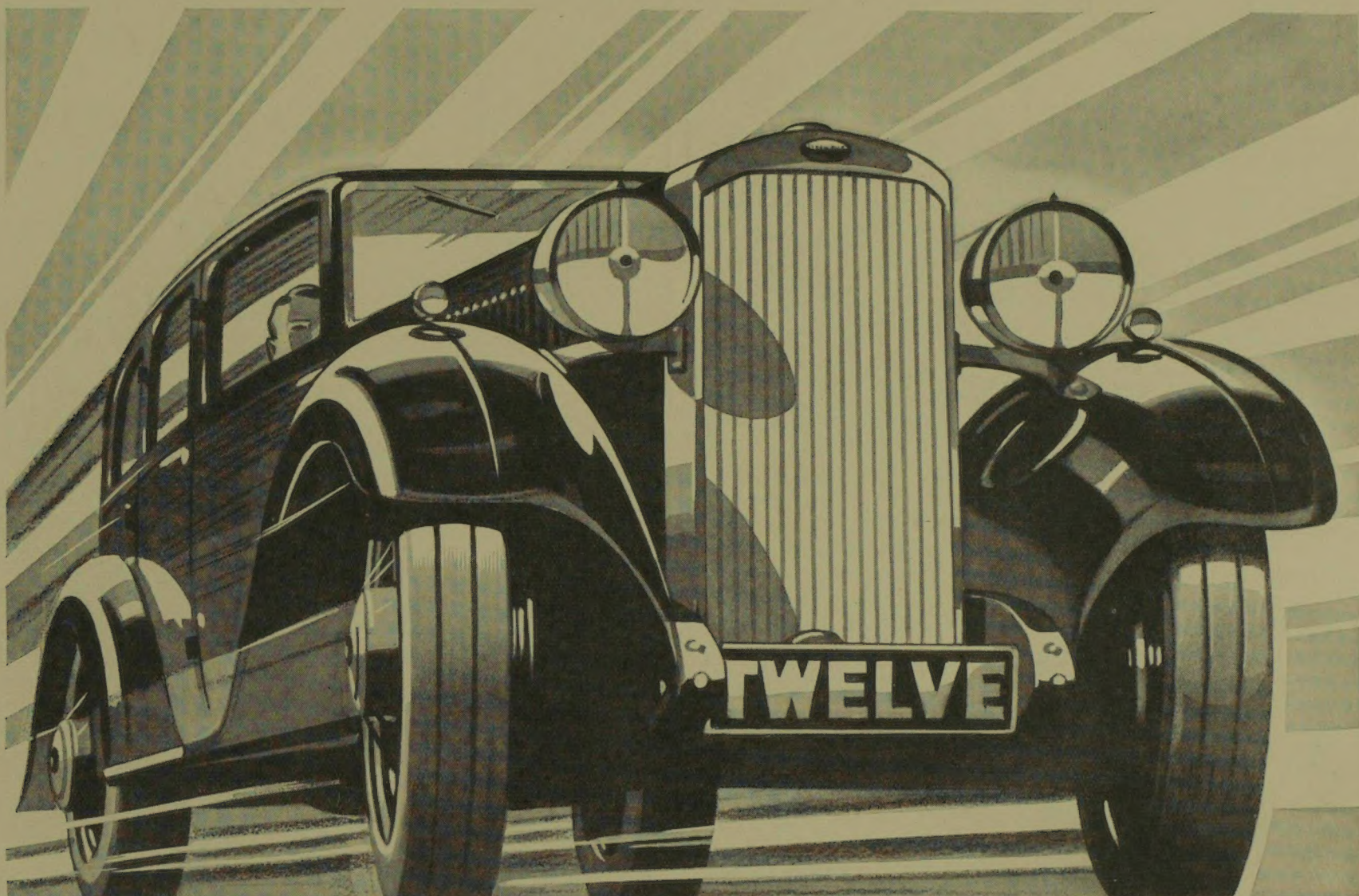
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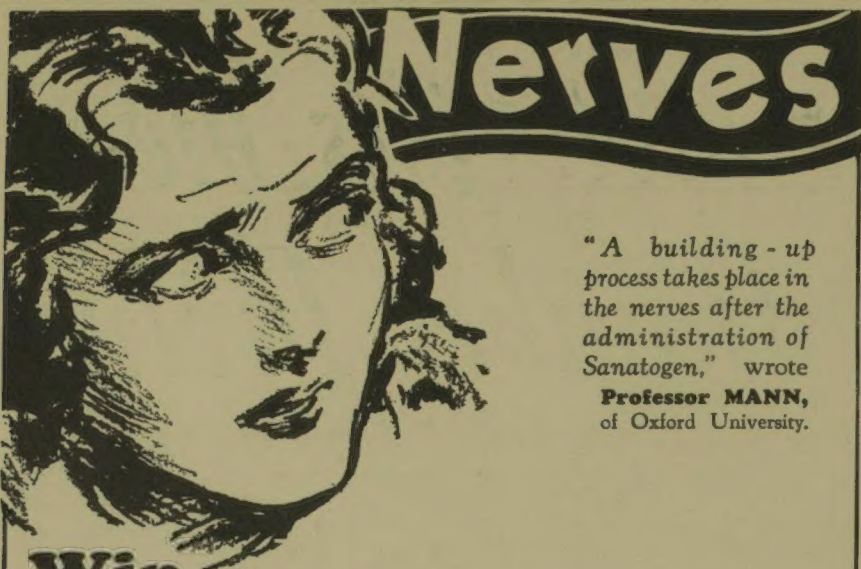
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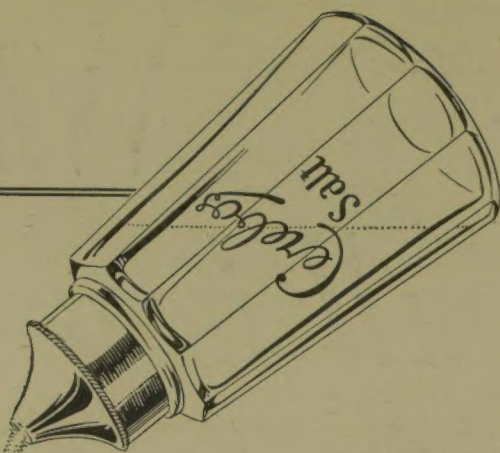
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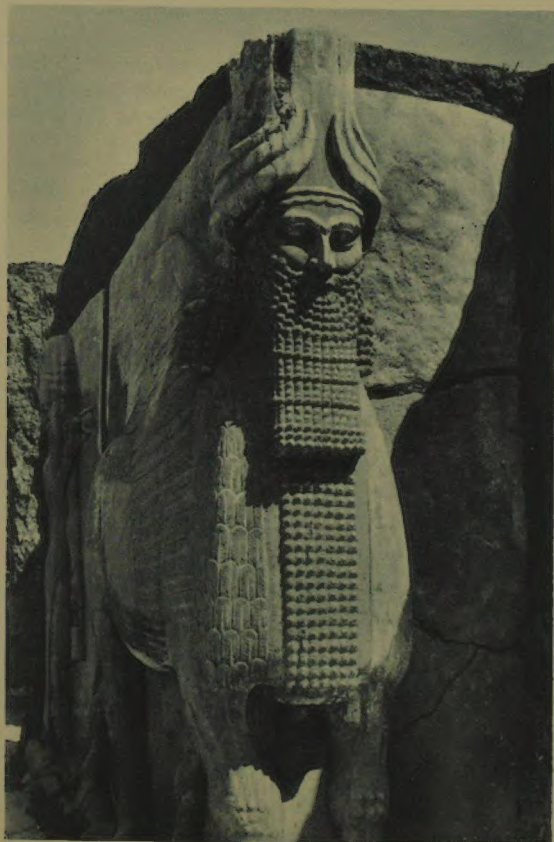
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SATURDAY, JULY 14, 1934.



FIG. 1. THE GRANDEUR OF ASSYRIAN SCULPTURE FOUND IN ITS ORIGINAL SETTING OF THE EIGHTH CENTURY B.C.: A GATEWAY DISCOVERED AT KHORSABAD, ADORNED WITH MAGNIFICENT RELIEFS OF STRANGE GUARDIAN GENII—HUMAN-HEADED WINGED BULLS AND WINGED HUMAN FIGURES SPRINKLING HOLY WATER.

Here and on three other pages we illustrate remarkable discoveries at Khorsabad, Mesopotamia, which have been made by the Iraq Expedition of the Oriental Institute of Chicago University. The latest results of the excavations are described in an article (published on page 40) by Dr. Henry Frankfort, Director of the Iraq Expedition, who recorded in our issues of May 19 and June 9 last great discoveries of Sumerian sculptures, 5000 years old, at Tell Asmar and Khafaje. The Khorsabad remains are of much later date, the eighth-century B.C., being ruins of a new capital city built by Sargon, King of Assyria, when he abandoned Nineveh, much as Akhenaten of Egypt forsook Thebes and built his new capital at Tell el Amarna. The photographs on this page represent what Dr. Frankfort terms "the most sensational discovery" at Khorsabad, wonderful sculptures at a gateway to the citadel. The winged and human-headed bull and the human figure behind it, seen above on the right, are faced by a corresponding pair on the other side. Further views of these magnificent sculptures appear on page 41 (Figs. 8 and 9).



(LEFT) FIG. 2. THE GREAT WINGED BULL, WITH HUMAN HEAD AND BULL'S EARS, SEEN ON THE RIGHT IN FIG. 1 FOLLOWED BY A HUMAN FIGURE WITH WINGS: A CLOSER VIEW SHOWING SCULPTURAL DETAIL.



(RIGHT) FIG. 3. THE WINGED HUMAN FIGURE BEHIND THE WINGED BULL ON THE RIGHT IN FIG. 1: A DETAIL VIEW—THE RIGHT HAND SPRINKLING HOLY WATER FROM A RECEPTACLE CARRIED IN THE LEFT.

THE GRANDEUR THAT WAS ASSYRIA.

DISCOVERIES AT KHORSABAD, MESOPOTAMIA, THE SITE OF SARGON'S NEW CITY, BUILT AS HIS CAPITAL INSTEAD OF NINEVEH; AS AKHENATEN MOVED TO TELL EL AMARNA FROM THEBES.

By Dr. HENRY FRANKFORT, Director of the Iraq Expedition of Chicago University Oriental Institute. (See Illustrations on the front page and pages 41 and 43).

Dr. Henry Frankfort, whose recent accounts of the great discoveries of early Sumerian sculpture at Tell Asmar and Khafaje (published in our issues of May 19 and June 9 last) will doubtless be remembered by our archaeological readers, describes in the following article some remarkable fresh "finds" at another Mesopotamian site—that of Khorsabad, near Mosul—of which he contributed an earlier description, with illustrations, in our number for Oct. 15, 1932. Khorsabad, like Tell Asmar and Khafaje, is one of several sites in charge of the Iraq Expedition of the Oriental Institute of Chicago University. That Institute, founded and directed by Professor James Henry Breasted, is unique in that it is concerned with the Ancient Near East as a whole, and the twelve expeditions which it maintains in the field are deliberately distributed throughout the "Fertile Crescent," from the Nile to the Persian Gulf, in such a way that the correlation of their results may be expected to yield a maximum of insight into the earliest fully developed civilisations. The Iraq Expedition is a unit within the larger organisation, charged with exploring the valley of the Euphrates and Tigris and the adjacent foothills of the Iranian highlands.

BESIDES the work at Tell Asmar and Khafaje, our Expedition is still investigating the capital which Sargon of Assyria (721—705 B.C.) built for himself on a spot where no former town had stood when he left Nineveh early in his reign; the site of the

capital lies about fifteen miles distant and to the north-east from Mosul. The air-view in Fig. 7 shows our new discoveries. In the foreground can be seen the road leading from Mosul; it joins another road on the left-hand edge of the picture at the foot of an artificial hill 14 metres (about 45 ft.) high upon which Sargon built his palace, and where the Expedition is now quartered in an adapted Kurdish house. The excavations to the right of the house revealed the palace temples discussed in *The Illustrated London News* of Oct. 15, 1932; in the nearer foreground are the more recent discoveries, the work being in the immediate charge of Mr. Gordon Loud.

An entirely unexpected feature, which shows clearly in Fig. 7, is the fortified wall which can be seen on the near border of the excavations, and which turns at right angles behind the earth dumps. Its curiously crenellated appearance is due to the fact that it is strengthened at regular intervals with projecting towers; one can pick up the line of the wall again the other side of some unexcavated fields, at a point where it runs across a small hill which, in fact, contains one of the fortified gates of the town wall. Sargon's Palace itself was a fortification astride the town wall, and our newly discovered wall is shown to enclose within a



FIG. 4. ONE OF THE FRAGMENTS OF BRONZE DOOR-HINGES WHICH ARE DECORATED WITH FINE EMBOSSED AND ENGRAVED DESIGNS OF ANIMALS, REAL AND MYTHOLOGICAL.



FIG. 5. A FRAGMENT OF A BRONZE DOOR-HINGE DECORATED WITH A HUMAN FIGURE FINELY EMBOSSED AND ENGRAVED.

specially strengthened citadel the palace hill and the new excavations shown in the photograph.

These new excavations have disclosed one of the main temples of Khorsabad, dedicated to the god of scribes and historians, Nabu. It was connected with the royal palace hill by a magnificent stone viaduct (Fig. 16), on the right of which can be seen the outside of the Nabu Temple, decorated with semi-engaged columns and niches. Fig. 11 shows a closer view of this interesting architectural feature; it appears that the wall there was whitewashed entirely, and, since the material is mud-brick, and the climate, then as now, gave rise to considerable winter rains, it is difficult to imagine how a building like this could have been kept in good repair



FIG. 6. ONE OF THE REMARKABLE IVORIES, SHOWING PHŒNICIAN AFFINITIES, FOUND IN THE TEMPLE OF NABU AT KHORSABAD. (COMPARE FIG. 12 ON PAGE 43.)

without continual replastering and patching up. Considerable difficulties had to be faced in clearing this part of the building where the stonework of the viaduct had fallen down.

Of the Nabu Temple itself it is difficult to give an impression without publishing elaborate plans and sections. The area covered by the building measures about 420 by 250 ft. Fig. 10 shows a trench which we traced across its central court, giving an idea of the scale of the building, and the masses of debris which had to be cleared to reach its floor level. Fig. 17 shows the holy of holies, where we suppose the statue of the god stood, in front of a decorated niche. The stonework on either side of the steps bears inscriptions, including a prayer of King Sargon to his god.

Of the objects found in this temple, the most remarkable are certainly the ivories which served to decorate wooden caskets and which resemble similar work found in Phœnicia and Samaria. Some of them show Egyptian influence (Fig. 13); others, like the winged sphinxes (Figs. 6, 12), represent a purely Phœnician motive, the Egyptian origin of which goes back far beyond the time with which we are dealing here. Several of these ivories strongly resemble specimens in the magnificent collection from Nimrud preserved at the British Museum, and

[Continued on page 41.



FIG. 7. THE KHORSABAD EXCAVATIONS SEEN FROM THE AIR: A VIEW LOOKING NORTH-EAST, SHOWING RECENT DISCOVERIES IN THE FOREGROUND, WITH THE "CRENELLATED" ASPECT OF THE TOWN WALL AND (ON THE LEFT) THE SCULPTURED GATEWAY (SEEN ON OUR FRONT PAGE); ALSO (IN THE LEFT BACKGROUND) SARGON'S PALACE AND TEMPLES TO THE RIGHT OF IT.

The town wall, strengthened with towers, can be traced in the foreground, behind which stands the Temple of Nabu. At the point where this part of the excavations nearly touches the modern road from Mosul, on the left in the photograph, can be seen the magnificent gateway, ornamented with the great sculptures illustrated in Figs. 1, 2, 3, on the front page and Figs. 8 and 9 on page 41.

Royal Air Force Official Photograph. Crown Copyright Reserved.

GENII OF THE GATE: ASSYRIAN SCULPTURE WROUGHT FOR SARGON.

REPRODUCTIONS BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE HIS ARTICLE ON PAGE 40.)



FIGS. 8 AND 9. MAGNIFICENT ASSYRIAN SCULPTURES STILL IN POSITION, AFTER MORE THAN 2600 YEARS, AT A GATEWAY OF THE NEW CAPITAL BUILT BY KING SARGON (721—705 B.C.) TO TAKE THE PLACE OF NINEVEH, AND REPRESENTING GUARDIAN GENII: (ABOVE) A WINGED AND HUMAN-HEADED BULL FOLLOWED BY A WINGED HUMAN FIGURE SPRINKLING HOLY WATER—ANOTHER VIEW OF THOSE ILLUSTRATED IN FIGS. 1—3 ON OUR FRONT PAGE; (ON THE RIGHT, BELOW) THE CORRESPONDING HUMAN FIGURE IN THE SIMILAR PAIR OF SCULPTURES ON THE OPPOSITE SIDE OF THE GATEWAY—ALL OF THEM REMARKABLE FOR BEAUTY OF WORKMANSHIP AND FOR THE DIGNITY AND BENEVOLENCE OF THE FACES

Continued.

especially in the case of those representing women looking out of windows (Fig. 15). Equally fine are some bronze door-hinges with embossed and engraved designs, including bulls and men, as well as mythological monsters like the centaur and mermaid (Figs. 4, 5, and 14). The most sensational discovery, however, although teaching us nothing new, is that of a richly ornamented gateway which leads into the citadel, and is clearly seen in Fig. 7, where the excavations almost reach the modern Mosul road. Some of the town gates were similarly adorned, and the British Museum and the Louvre possess specimens of these sculptures; nothing, however, equals the impression which they make in the setting for which they were designed, and in the country to which they belong. Fig. 1 shows the arrangement of the strange genii which protect the entrance to the fortification. The inner gate, though not yet excavated, was plastered, so that the white arch can be made out in the background. It will be seen that there are two kinds of genii on each side of the gateway: one in the shape of a winged bull with a human head except for bull's ears. The horned crown shows its divine character, while hair and muscles are beautifully stylised; the decorative effect may also be judged from Figs. 2 and 8. Behind each divine bull is a winged genius in human shape who seems to be sprinkling the bull deity with sacred water, which he carries in a bucket in his left hand. Here again, the sculpture combines wealth of detail with decorative effect. The comparison of Figs. 3 and 9, showing the genii which face each other across the gateway, illustrates not only the quality of the work, but also the adroit way in which the sculptors surmounted the problems arising from the fact that the bodies turn towards each other, although their corresponding limbs are in the same attitude. The largest bull figure ever transported is now exhibited in the Oriental Institute at Chicago. It differs in type from those found this year, and was discovered by the late Professor Edward Chiera and transported by Mr. P. Delongar.





By G. K. CHESTERTON.

I KNOW not whether the egotistical reflection ought to cause rejoicing or remorse. But I cannot help reflecting on a real fact: that many things I once regarded as unpopular truths have since achieved triumphs, and yet I do not feel altogether triumphant. I have been in some fairly hard-hitting controversies in my time; nor were the heads to be hit altogether inconspicuous. But since then the things or persons which I set out with a Christian hope of hitting lightly on the nose have often been hit much harder than I ever wanted them hit. Or they have been hit in the wrong place or in the wrong way, or in such a manner that the repercussion hit somebody else much better than themselves. I have hated the spirit of Prussianised Germany all my life, and in times when my countrymen largely professed to like it. And I am happy to say that I have lived to see it overthrown and partially punished in a great war. But I have never understood why civilised Austria and Hungary were treated worse than the northern barbarians who are now once more besieging Vienna. I have been accused in my youth of a desire to bait or beat the Jews; but they have since been actually baited and beaten by the same northern barbarians, and things have been done to them that I should never have dreamed of defending. I have hated the multi-millionaire type of Capitalism, with its trusts and rings, as it flourished most prosperously in America; but I hated much more the flattery which favoured these things, and was known to all that period as the Spirit of Optimism.

Since then I have seen America itself reduced to a condition in which it is difficult to be an optimist, and not so cosy as it was even to be a multi-millionaire. But this has not been reached without ruining thousands of much more respectable and representative Americans who were too honest ever to be multi-millionaires. I am glad that the whole tone of science has changed from materialism to something more like mysticism. But I am not entirely glad that this has been in practice effected much more by a sort of fashionable legend about Einstein than by any sober facing of the facts and the processes of logic about Haeckel. I have got into trouble in my time, along with friends far more useful than I, for denouncing representative government as unrepresentative; and Parliament as a place where nobody is allowed to speak, or, at any rate, to speak the truth. I have lived to see this controversial statement become a commonplace in the mouths of countless young men, eager and energetic, to the point of putting on black shirts. But even this funeral parade does not convince me that all political liberty is quite so black as they have painted it. Much as I admire the high moral character and general philosophy and policy of Guy Fawkes, I cannot but think that his attitude towards individual Parliamentarians was slightly indiscriminate. On the whole, however, it would seem that I have no cause for regrets, though I might suggest some readjustments. The things I once accepted as lost causes

are certainly not lost. But they have been gained in such a way that there is still some doubtful reckoning about loss and gain.

But of all the cases in which I have seen an enemy completely knocked out, but not knocked in the right direction (as when we speak of his being knocked into the middle of next week), the most catastrophic case is that of my old friend and enemy the Puritan. I remember a time when I think I was perfectly justified in giving to the Puritan the title of the Pharisee. I can remember when he really possessed the brute political power to prevent millions of perfectly moral and moderate Englishmen from enjoying the most ordinary joys of life. A Prince of Wales was pilloried because he played cards; a Prime Minister was raved

But if we compare that sort of thing with the social manners of to-day, we shall see at a glance that the boot is now on the other leg, if the old Puritan will allow me to mention such a limb or the new Pagan will allow me to mention any covering for it. It is obvious that the old Puritan has been conquered, if not converted; but has been conquered or converted in such a muddle-headed way that the triumph has passed to people who do not know the difference between Puritanism and Purity. The only apparent alternative to worrying about whether little dolls on a distant stage had quite long enough dresses is the modern proposal that grown-up people should walk about the streets without any dresses at all. So completely lost is that principle of proportion, which keeps civilisations erect, that our

civilisation can only fall and flounder in one direction when it has done falling and floundering in the other. The objection to an excessive fuss about indecency is that it is not decent. That is, it is not dignified or decorous or fitting. The atmosphere of the nosing Puritans of the 'nineties was thoroughly undignified and indecorous and indecent. But surely no normal person wants such a problem solved by the mere negative oblivion of decency. That is merely to abandon the arts of life and the constructive side of civilisation. Yet these people have only been able to get rid of Mr. Stiggins by blowing up the whole town to dislodge him.

In most of these cases the trouble was that both sides were sentimental and neither side philosophical. It is still the unmistakable mark of the whole thing; that it is equally easy to gush on the Puritan and the Anti-Puritan side. The same stream of facile denunciation, in more than a verbal sense to be described as vulgar abuse, the same piling up of adjectives to the disappearance of their own weak nouns and verbs, the same garrulity of disgust, flow from the man who denounces the wrong and the man who denounces the sug-

gestion of the wrong. Both of them will say anything about the wrong except that it is wrong. In other words, both of them will do anything to avoid drawing up anything like a definite and coherent creed or code about right and wrong; nor is the human intellect allowed even to enter the sphere of human ethics. The whole is poured out interminably like a pot-house quarrel, between intemperance in liquor and intemperance in language. It will be found that this blend of exaggeration and vagueness marks most of the other cases mentioned. The journalistic Jingoism during the war was very like the journalistic Pacifism that has come after the war. It consists of making sweeping remarks, without any real attempt to make universal rules. So a man may easily start cursing Jews or flattering Jews; but he becomes quite frightened if you tell him, in sane and balanced language, that there really is a Jewish Problem. He is afraid he will be asked to solve it. Men who only follow their feelings can be trusted to realise that they suffer from a disease; but it needs more than feelings to find a cure.



A FRAGONARD THAT FETCHED A HIGH PRICE IN PARIS RECENTLY: "THE HAPPY FAMILY," BOUGHT AT THE GRAMONT SALE FOR £8000.

The Fragonard painting seen here changed hands in Paris recently at the sale of M. le Comte de Gramont's collection, and was bought by Messrs. Wildenstein for £8000. The picture is instinct with a tender domestic sentiment and with the poetic feeling which is really typical of French painting—much more so than the somewhat salacious style in which Fragonard sometimes indulged to please his patrons. With regard to the price, Mr. Eric Underwood, in "A Short History of French Painting," writes: "From the time of his death for a hundred years Fragonard was almost ignored . . . although Lord Hertford in 1865 paid £1400 for the small painting, 'A Lady Carving a Name on a Tree' (Wallace Collection). . . . His more recent vogue can be realised from the fact that one of his small paintings, and that not his best, 'The Love Letter,' was sold . . . at the beginning of the present century for the equivalent of over £18,000."

at because he owned racehorses. Ludicrous laws were passed through Parliament, professing to prevent anybody anywhere from amusing himself with a toss-up or a turn of chance. I need hardly say, since the Puritan government was almost entirely a plutocracy, that it was really an arrangement for the rich at the expense of the poor. Still less need I say that nobody who shrieked about the necessity for stopping gambling dreamed of trying to stop the gambling on the Stock Exchange. But all that is a side issue; the point is that there was really a time when not only was a raffle or a trivial bet forbidden (and some of these things were forbidden anew only the other day), but that the whole tone of society was really kept not only sober but sombre, out of fear of a few fanatics. Discussion about whether the County Council should tolerate this or that entertainment did not mean what it means now. It meant, on one occasion, denouncing the immorality of wooden puppets about a foot high, which had to be looked at very closely by a Councillor to see whether there was any sort of suggestiveness that he could suggest.



FIG. 10. A TRENCH TRACED ACROSS THE CENTRAL COURT OF THE NABU TEMPLE: INDICATING THE SCALE OF THE BUILDING AND THE AMOUNT OF DÉBRIS REMOVED TO REACH FLOOR LEVEL.

A SHRINE TO "THE GOD OF SCRIBES AND HISTORIANS": NABU'S TEMPLE, KHORSABAD; AND ART RELICS FROM IT.



FIG. 11. PLASTERED NICHES AND SEMI-ENGAGED COLUMNS ON THE OUTSIDE OF THE TEMPLE OF NABU DISCOVERED AT KHORSABAD: A CLOSE VIEW OF AN INTERESTING ARCHITECTURAL FEATURE.



(RIGHT) FIG. 12. SHOWING A PURE PHENICIAN MOTIVE OF WINGED SPHINXES: ONE OF THE REMARKABLE IVORIES FROM THE NABU TEMPLE. (COMPARE FIG. 6 ON PAGE 40.)



(LEFT) FIG. 14. ONE OF SEVERAL FRAGMENTS OF BRONZE DOOR-HINGES BEARING FINE EMBOSSED AND ENGRAVED DESIGNS OF REAL AND MYTHOLOGICAL ANIMALS. (COMPARE FIGS. 4 AND 5 ON PAGE 40.)



FIG. 15. AN IVORY FRAGMENT WHICH, IN ITS SUBJECT—A WOMAN LOOKING OUT OF A WINDOW—STRONGLY RESEMBLES SIMILAR IVORIES FROM NIMRUD (NOW IN THE BRITISH MUSEUM).

FIG. 13. SHOWING EGYPTIAN INFLUENCE: AN INTERESTING EXAMPLE OF IVORY CARVING FROM THE NABU TEMPLE AT KHORSABAD.

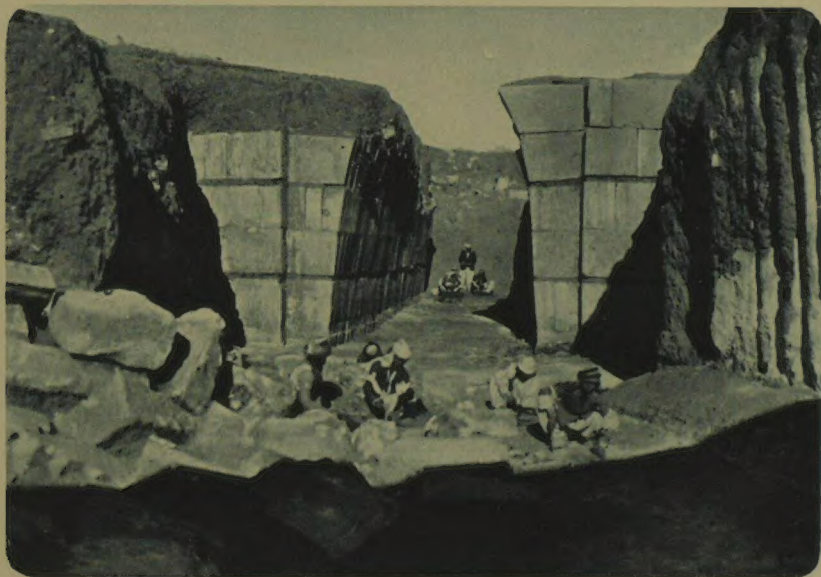


FIG. 16. MASSIVE ASSYRIAN ARCHITECTURE FOUND AT KHORSABAD: PART OF THE MAGNIFICENT STONE VIADUCT WHICH CONNECTED THE TEMPLE OF NABU WITH THE PALACE HILL.



FIG. 17. THE "HOLY OF HOLIES" IN THE TEMPLE OF NABU AT KHORSABAD: THE CENTRAL SHRINE, SHOWING (BEHIND) A DECORATED NICHE, AND, EACH SIDE OF THE STEPS, STONEWORK ENGRAVED WITH INSCRIPTIONS.

Details regarding the above photographs are given in Dr. Henry Frankfort's article on page 40, which they illustrate. In his previous article on the Khorsabad excavations (in our issue of October 15, 1932), to which he makes reference, he wrote: "Khorsabad is the name of a poor, malaria-stricken village, largely populated by Kurds, fifteen miles north-east of Mosul. But this village has become known because of its proximity to the ruins of Dur Sharrukin, a city which the Assyrian King Sargon (721—705 B.C.) founded on virgin soil and

intended to become the capital of his empire." Later, describing a gateway that had never been used and was discovered blocked up, Dr. Frankfort continued: "The explanation is to be found in the failure of Sargon's attempt to change the political geography of Assyria by transferring the capital from Nineveh to Dur Sharrukin. When he was murdered, in 705 B.C., his son Sennacherib moved the capital back to Nineveh at once. . . . Thus large areas within the town walls have never been built upon."

MOTORLESS FLIGHT RECOGNISED AS OF "NATIONAL IMPORTANCE".

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF THE BRITISH GLIDING ASSOCIATION AND MESSRS. E. D. ABBOTT, LTD., SAILPLANE CONSTRUCTORS, FARNHAM, SURREY.

1. EARLY DAYS—A BUDDING PILOT IN A "PRIMARY" QUALIFYING FOR HIS "A" GLIDING CERTIFICATE BY CARRYING OUT A FLIGHT OF 30 SECONDS CONCLUDING WITH A NORMAL LANDING. THERE ARE 355 BRITISH "A" CERTIFICATE HOLDERS.



THE "PRIMARY" IS A ROBUSTLY CONSTRUCTED MACHINE & SINKS RAPIDLY. THE FLIGHT IS CARRIED OUT ONLY A FEW FEET ABOVE THE GROUND.

3. A PUPIL IN A SAILPLANE QUALIFYING FOR HIS "C" CERTIFICATE WITH A FLIGHT OF NOT LESS THAN 5 MINUTES.



THERE ARE 78 BRITISH "C" CERTIFICATE HOLDERS.

HAND LAUNCHING

(1) READY FOR THE WORD "GO": LAUNCHING CREW STRETCHING ELASTIC LAUNCHING ROPES.



PLAIN TYPE "LAUNCHING" HOOK. 5/8 INCH BOUND RUBBER ROPE.

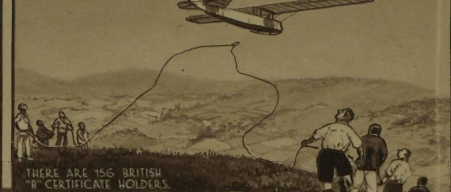
LAUNCHING CREWS

GLIDING AND SAILPLANING: A NEW BRITISH SCHOOL; QUALIFICATION TESTS AND A

The value of gliding has already been recognised abroad, especially in Germany, Russia, France, and the United States. In these countries, and more particularly in Germany and Russia, it has long been officially encouraged, and consequently both of them have thousands of glider enthusiasts and many skilled pilots. Whereas Germany is known to have well over 10,000 glider pilots, we in this country have a meagre 350, and of these there are but 78 holders of the "C" certificate, while only one has yet qualified for the "Silver C" Certificate. At present there are 21 British gliding clubs, but only a few are doing any useful flying; the remainder are generally held up, not by lack of enthusiasm, but for want

SAILPLANE PILOTS CERTIFICATES.

2. THE NEXT STAGE. A PUPIL IN AN "INTERMEDIATE" QUALIFYING FOR HIS "B" CERTIFICATE WITH A FLIGHT OF 60 SECONDS WITH TWO 'S' CURVES.



THERE ARE 156 BRITISH "B" CERTIFICATE HOLDERS.

THE NEW HOME OF BRITISH SAILPLANING.



SUTTON BANK, NEAR THIRSK, YORKSHIRE. THE PROBABLE SITE OF THE NEW CENTRAL SCHOOL OF GLIDING. IT HAS A HEIGHT OF 600 FEET.

4. THE SUPREME TEST. TO QUALIFY FOR THE "SILVER C" CERTIFICATE THE PILOT HAS TO HAVE MADE FLIGHTS OF 5 HOURS DURATION, FLOWN 50 KILOMETRES, & ATTAINED A HEIGHT OF 3000 FEET.



ONLY ONE BRITISH PILOT HAS QUALIFIED.

SILVER C BADGE

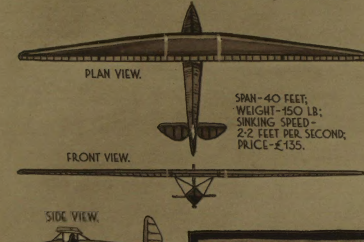
THREE METHODS IN USE

of funds and efficient machines. Sir Philip Sassoon, Under-Secretary for Air, stated in the House that the £5000 a year subsidy would probably take the form of assistance towards the formation and maintenance of a properly organised Central Gliding School, coupled with a small capitation grant to approved clubs in respect of each certificate taken out by its members. All advanced up-to-date gliders are now officially called sailplanes. In sailplane work a considerable study of meteorology is necessary, as the pilot has to "read" the clouds and make use of such things as "cold fronts," cumulus, hail-storms, and thermal up-currents to keep him aloft. The variometer, the sailplane pilot's own special instrument, instantly

BRITISH GLIDING—NOW GRANTED A SUBSIDY OF £5000 A YEAR.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF THE BRITISH GLIDING ASSOCIATION AND MESSRS. E. D. ABBOTT, LTD., SAILPLANE CONSTRUCTORS, FARNHAM, SURREY.

A BRITISH-DESIGNED & BUILT SAILPLANE, "THE SCUD"

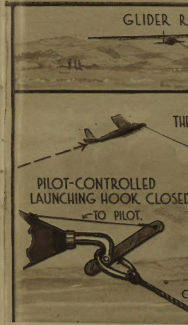


SPAN—40 FEET; WEIGHT—150 LB.; SINKING SPEED—2.2 FEET PER SECOND; PRICE—£135.

METHOD OF MAKING A LANDING IN STRANGE & DIFFICULT COUNTRY.



TO LAUNCH SAILPLANES.



GLIDER RISING.

WINCH CONTROLLED BY CAR DRIVER.

WINCH LAUNCHING.

THE DRAG OF THE ROPE & THE RAISING OF THE ELEVATORS LIFT THE SAILPLANE IN A MANNER SIMILAR TO LAUNCHING A KITE.

PILOT-CONTROLLED LAUNCHING HOOK CLOSED.

TO PILOT.

CABLE.

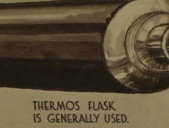
LAUNCHING HOOK OPEN.

RING & CABLE RELEASED.

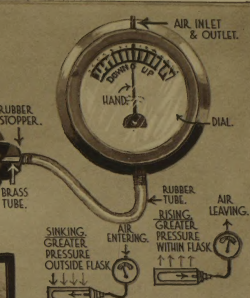
THE SAILPLANE IS TOWED BY THE CAR UNTIL SUFFICIENT HEIGHT IS REACHED.

THE VARIOMETER.

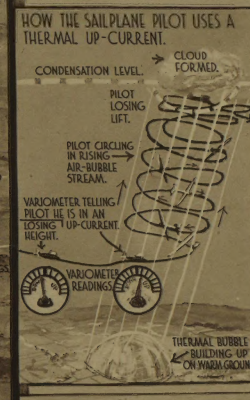
USED TO REGISTER RATE OF CHANGE IN ATMOSPHERIC PRESSURE, & ENABLES THE SAILPLANE PILOT TO KNOW INSTANTLY WHEN HE IS IN RISING AIR CURRENTS.



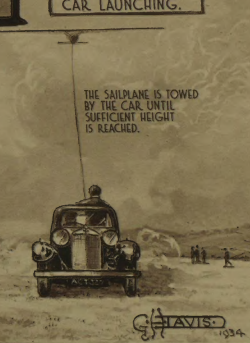
THERMOS FLASK IS GENERALLY USED.



HOW THE SAILPLANE PILOT USES A THERMAL UP-CURRENT.



CAR LAUNCHING.



THE SAILPLANE IS TOWED BY THE CAR UNTIL SUFFICIENT HEIGHT IS REACHED.

GLIDER RISING.

WINCH CONTROLLED BY CAR DRIVER.

WINCH LAUNCHING.

THE DRAG OF THE ROPE & THE RAISING OF THE ELEVATORS LIFT THE SAILPLANE IN A MANNER SIMILAR TO LAUNCHING A KITE.

PILOT-CONTROLLED LAUNCHING HOOK CLOSED.

TO PILOT.

CABLE.

LAUNCHING HOOK OPEN.

RING & CABLE RELEASED.

RECORD FLIGHT: LAUNCHING; RIDING CLOUDS AND UP-CURRENTS; USE OF THE VARIOMETER. informs him of currents that are invisible to his eyes, but are all-important for his successful flight. It is so constructed that it instantly registers changes in atmospheric pressure. As the glider rises, the atmosphere at ground level within the air-film commences to escape, owing to its greater pressure (aid the rubber tube and gauge) to the air outside, and in doing so it registers on the dial the rise of the aircraft in a current invisible to the pilot. If the machine sinks, then the pressure outside increases as the glider descends and the air forces its way into the air bottle, registering on the dial the descending speed of the sailplane. We have many excellent sailplane pilots, chief of whom is Mr. G. E. Collins, of the London Gliding Club, our only holder of the "Silver C" Certificate, and whose notable glide on April 22 is here diagrammatically illustrated. Unlike the aeroplane, the sailplane lands so slowly that wheels are not necessary, as it stops on touching. Though in many essentials its technique is different from that of power aircraft, piloting it certainly gives air sense and confidence in being aloft alone, pitting one's skill against the invisible elements that support the sailplane. At present we have to import, or build under licence, German gliders. The "Scud," designed by Mr. L. E. Baynes and illustrated above, is claimed to be the only British-designed and built sailplane that is, up to now, in use.

THE MERSEY TUNNEL, TO BE OPENED BY THE KING:

A GREAT WORK OF ENGINEERING AND ARCHITECTURE.



A "CASTLE" OF AIR: THE NEW QUAY VENTILATING STATION OF THE MERSEY TUNNEL. ONE OF SIX COMBINING GRANDEUR OF FORM WITH FUNCTIONAL REQUIREMENTS.

THE great tunnel for vehicular traffic under the Mersey between Liverpool and Birkenhead, linking Lancashire with the Wirral peninsula, was recently completed, and is to be opened by the King on July 19. Its construction was formally inaugurated in December 1925 by the Princess Royal (then known as Princess Mary Viscountess Lascelles). It is the largest under-water tunnel in the world, being 2.13 miles in extreme length and 36 ft. wide. The main portion, which is straight, takes four lines of traffic abreast, while two curved branches at the ends, serving the Liverpool and Birkenhead docks, take two lines of vehicles. Very important features are the ventilation and lighting arrangements and a system of fire stations, placed in the tunnel at intervals of about fifty yards, with automatic fire alarms to stop the traffic in an emergency. Each of the main entrances, at Liverpool and Birkenhead respectively, is dominated by a lighting shaft, about sixty feet high, in the form of a fluted column in polished black granite (as illustrated here on the right). Instead of a capital, the columns have a lighting bowl of lotus form in gilded bronze, surmounted by a pinnae and ball. These lighting shafts are designed to illuminate the whole area round the tunnel entrances. The Mersey Tunnel, considered in conjunction with its associated buildings, has been described as representing "a splendid achievement resulting from close collaboration between engineers and architect." The engineers were Sir Basil Mott and Mr. John A. Brodie, and the architect was Mr. Herbert J. Kope. The most obtrusive architectural features, of course, are seen at the two main entrances, where curving approach walls terminate in pylons designed somewhat after the manner of a Roman triumphal arch, though on a smaller and less elaborate scale. Many people consider, however, that the outstanding feature on the architectural side of the tunnel buildings has been most conspicuously attained in the six great ventilating stations, particularly in the four which are faced with brick, as in the example shown here on the left-hand page. The facing of the other two is in Portland stone, chosen to accord with their surroundings. The general form of these stations has arisen out of their function, and the character of the ventilating plant which they were designed to house. The result takes the form of symmetrical masses with central towers, having an imposing effect of dignity and grandeur.



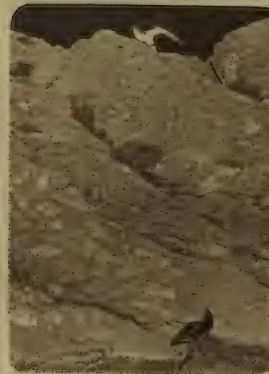
A PILLAR OF LIGHT: A MAJESTIC ARCHITECTURAL FEATURE AT THE LIVERPOOL ENTRANCE TO THE WORLD'S LARGEST UNDER-WATER TUNNEL—A 60-FOOT LIGHTING SHAFT OF BLACK GRANITE SURMOUNTED BY A LOTUS-SHAPED BOWL.

WONDERS OF THE REMOTE WELSH BIRD-ISLANDS VISITED BY THE ORNITHOLOGICAL CONGRESS.



(LEFT)
AN ISLAND
WHICH
THE
ORNITHO-
LOGICAL
CONGRESS
ARRANGED
TO VISIT:
GRASSHOLM,
OFF PEMB-
ROKESHIRE,
WHITE WITH
NESTING
GANNETS.

(RIGHT)
PROBABLY
THE MOST
NOCTURNAL
BIRD IN THE
WORLD—
WHILE ON
LAND: A
SHEARWATER
ON A ROCK
AT NIGHT.



(LEFT)
NOCTURNAL
SHEARWATER—
CAUGHT BY
THE CAMERA:
A FLASHLIGHT
PHOTOGRAPH
TAKEN IN
JUNE—ONE
OF THE BIRDS
ABOUT TO
TAKE OFF.

(RIGHT)
SHEARWATERS
WAITING FOR
SUNSET
BEFORE
RETURNING
TO THEIR
BURROWS:
A SMALL PART
OF THE
GREAT
ASSEMBLY
OFF SKOMER
AND
SKOKHOLM.

THE LAST GANNET COLONY IN ENGLAND AND WALES; AND NOCTURNAL SHEARWATERS PHOTOGRAPHED.



THE LAST GANNET BREEDING COLONY IN ENGLAND OR WALES—AND ONE OF THE MOST
NESTING BIRDS ON GRASSHOLM (EIGHT MILES OFF PEMBROKESHIRE), WHICH ARE
WHICH, IT WAS ARRANGED, THE MEMBERS OF THE



NUMEROUS IN THE RANGE OF THE SPECIES: A PANORAMA OF SOME OF THE Hordes OF
ESTIMATED TO NUMBER AT LEAST TWELVE THOUSAND ADULTS—A MARVELLOUS SPECTACLE
ORNITHOLOGICAL CONGRESS SHOULD VIEW.



THE GANNET COLONY ON GRASSHOLM—WHERE THERE ARE ESTIMATED TO BE AT
LEAST TWO HUNDRED AND FIFTY ADULT SEA BIRDS TO THE ACRE.



A SHEARWATER BREEDING COLONY BY NIGHT: A FLASHLIGHT PHOTOGRAPH TAKEN IN JUNE,
SHOWING THE BIRDS SITTING OUTSIDE THEIR BURROWS.



THE SAME SHEARWATER COLONY BY DAY: TUSsocks OF SEA PINK, WITHOUT A BIRD IN
SIGHT—SINCE THE SHEARWATERS ARE NOCTURNAL ON LAND.



A VERY REMARKABLE FLASHLIGHT PHOTOGRAPH OF A SHEARWATER: THE BIRD SEEN
SITTING OUTSIDE ITS BURROW AT MIDNIGHT IN JUNE.

The International Ornithological Congress, assembled at Oxford, paid a visit to the famous sea-bird colonies on the islands off the Pembrokeshire coast on July 9. They embarked at Pembroke Dock on two destroyers, which proceeded to Skokholm, Skomer, and Grassholm successively. Skomer and Skokholm are alike in presenting rugged cliffs and an undulating surface, upon which outcrops of rocks alternate with hollows filled with a deep sandy earth; and in this thousands of birds and rabbits burrow. At a conservative estimate, they support in the summer a population of birds averaging two hundred and fifty adults to the

acre. On Skokholm the ornithologists were received by Mr. R. M. Lockley, who showed them the nests, eggs, and young and brooding adults of the Manx shearwater, the storm-petrel and the puffin. The shearwater, it is now known, has good claim to be the most nocturnal bird in the world—while on land—since it is not active even by moonlight, but must have really dark, and preferably misty or stormy, nights in which to return to its burrow and exchange places with its brooding mate. Other striking new facts about the storm-petrel and puffin have been brought to light by Mr. Lockley. The top of Skokholm is covered with

bluebells and primroses in spring; and, though these are now over, thick carpets of sea-pink or thrift make this island, as also Skomer and Grassholm, seem to glow with colour. At Skomer the guests were received by Mr. W. F. Sturt, who for many years has taken care of the island's remarkable wild life. Puffins and shearwaters nest here in almost incredible numbers; and the steep cliffs give sanctuary to dense colonies of guillemots, razorbills, and kittiwakes. There are also cormorants, shags, buzzards, peregrine falcons, ravens, and choughs. Though the island is precipitous, in one place there is a perfect view, easily attained, of

the sheer wall of "The Wick." The ledges on the cliff of this fjord are packed with guillemots, razorbills, and kittiwakes. Later in the day it was arranged that, if time served, the members of the Congress should visit Grassholm—an uninhabited islet eight miles from land. This now possesses the only colony of gannets in England and Wales, that of Lundy Island having been exterminated thirty years ago. There are computed to be about 12,000 adult gannets on Grassholm—possibly the largest individual colony of the species in Great Britain. PHOTOGRAPHS COURTESY BY CAPTAIN H. MORREY SALMON, CAREER, AND R. M. LOCKLEY, SKOKHOLM.

THE WORLD OF SCIENCE.

PANGOLINS AND ANT-EATERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT is unfortunate that we have not yet found a name for what the zoologist calls the "mammals." In common speech they are always referred to as "animals." This is only a relatively accurate

changes. But these creatures show but slight differences in these circumstances. One species, the African long-tailed pangolin, has an exceptionally long tail, which is nearly twice as long as the body and contains forty-

nine vertebrae, the largest known among the mammals; and there is another, also an African species, with a conspicuously short tail. But there is nothing, apparently, in their mode of life to account for these differences. I say apparently advisedly. For it may well be that an intensive study of each may show that here, as elsewhere, habit and structure are intimately related. One apparently trivial difference bears out this conjecture. Most of the pangolins are ground-dwellers and burrowers, feeding largely on termites, or

very distinct types of the group to which the pangolins belong. These are the sloths, the ant-eaters of South America, the armadillos, the extinct glyptodonts, and the aard-vark of South Africa. That these are all "blood relations" is shown by the structural characters which they present in common. And not the least important of these concerns are the teeth. For these are either altogether absent from the jaws, as in the South American ant-eaters and the pangolins, or they are of a quite peculiar character found in no other animals, living or extinct.

The common ancestry of the tribe is not disputed. Hence, then, the striking differences they display, one from another, is remarkable; and they illustrate, in a very forcible and convincing manner the moulding effects of adjustment to environment, brought about by those all-important factors, *use* and *disuse*, when they assume intensive proportions. The sloths are not only arboreal and vegetarian, but more intensively so than any other mammal, for they pass the whole of their lives suspended, back downwards, by their feet, which have become transformed into great hooks. Their extinct relatives, the mega-



1. THE GREAT ANT-EATER OF SOUTH AMERICA (*MYRMECOPHAGA JUBATA*): A MAMMAL WHICH, LIKE THE WHITE-BELLIED PANGOLIN, FEEDS ENTIRELY ON ANTS, BUT CONTRASTS STRIKINGLY WITH IT IN APPEARANCE.—(Photograph by D. Seth-Smith.)

term, for birds, reptiles, fishes, and "creeping things innumerable" are also "animals." This must be so, since we divide all living things into two great groups, or "kingdoms"—the Animal and the Vegetable. Hence, then, cat, cod-fish, and caterpillars are all "animals." And what marvels they reveal, as, in their "shifts for a living," they adjust themselves to that state of life into which they have drifted! For these "adjustments" have brought into being not only all the various types of animals which we know—the mammals, and the birds, bees, butterflies, and so on—but the thousands of different kinds of these creatures. The drift of my meaning will, I hope, become apparent as I proceed.

The "mammals," for example, are distinguished, among other things, by their clothing of hair. Now, I may be reminded that there are "hairy" bees and "hairy" spiders. Quite so. But the hairs of these creatures are of a totally different kind, only superficially resembling true hairs. Now, when we come to survey the mammals as a whole, we find that their hair presents a most surprising diversity, not only in its coloration, but in its texture. The sleek coat of the horse stands in strong contrast with the woolly coat of the sheep. In certain mice we find the hair, as we pass from one species to another, growing more and more harsh, till at last, along the back, this harsh hair has become converted into spines. In the hedgehog and the porcupine and the echidna, these have attained to their maximum, and are formidable weapons.

I fell into this train of thought a day or two ago, when a very beautiful photograph of the white-bellied pangolin (*Manis tricuspis*) was sent me, one of the latest additions to the Gardens of the London Zoological Society. Here we have another and most remarkable transformation of what was once a coat of hair. There are many species of pangolins, or "scaly ant-eaters." There are three species ranging from Burma to Borneo; one found in places as far apart as Nepal, China, and Formosa, and another distributed over the whole of India; and there are five African species. To the ordinary observer, these would seem as like as two peas. Nevertheless, they differ in size and habits. Yet all display this same singular armature of overlapping scales, formed of what were once hairs.

As a rule, when the mode of life is different, this difference is reflected in more or less marked structural

"white ants." But there are three species, including the white-bellied pangolin, which have taken to living, for the most part, in trees. And in these the tip of the under-surface of the tail is naked, and very sensitive to touch, enabling the animal to "feel" for a hold when climbing. They have a habit of gripping the bark with the hind-feet, and setting the scales of the tail on edge so as to take hold of every crevice, and then swinging the body into a horizontal position, drawing the fore-feet close to the body. Thus they come to look like the stump of a bough, and probably on this account evade their enemies. So strong is the hold they take when in this position that it has been found impossible to tear them away. But they can, at will, suddenly release their grip, and, rolling the body into a ball, fall to the ground unhurt, the elasticity of the scales breaking the force of the fall.

But what gave rise to this scaly covering, suggesting that of a reptile? Microscopic examination shows that they are formed of hairs cemented



2. A TERROR TO ANTS: THE WHITE-BELLIED PANGOLIN (*MANIS TRICUSPIS*)—A REMARKABLE MAMMAL, WHOSE SCALY COVERING HAS DEVELOPED FROM HAIRS CEMENTED TOGETHER.—(Photograph by D. Seth-Smith.)

theriums and mylodons, some of which rivalled the elephant in size, were ground-dwellers, but intensively adjusted for living in forests and tearing down branches of trees. They were, and their descendants are still, covered with coarse hair. Of the South American ant-eaters, one species is intensively arboreal, the others live on the ground, and all feed on ants, which are caught by the out-thrust of a long, worm-like, saliva-coated tongue. The jaws are toothless. The armadillos are all ground-dwellers, and have the body encased in an armature of bony plates, forming a flexible shield, enabling the body to be rolled up into a ball to avoid their enemies. They are carnivorous and have peg-like teeth, while the feet, as in the ant-eaters, have enormous digging-claws. The pangolins, in their mode of feeding, agree with the ant-eaters; but, while these last have a hair-covered body, the pangolins as we have seen, have transformed the hairy coat into a coat of mail. Finally, we have the South African aard-varks. These, also, are ant and termite eaters, but they are burrowers, have a naked or almost naked skin, and long ears. In all the others, external ears are either wanting or reduced to mere vestiges.



3. PROTECTIVE GLOBULATION: AN ARMADILLO SEEN ROLLED UP, FROM TWO POINTS OF VIEW—ON THE LEFT WITH HEAD AND TAIL SIDE BY SIDE—A MAMMAL BELONGING TO THE SAME GROUP AS THE PANGOLINS, BUT HAVING THE BODY ENCLOSED IN A SHELL OF INTERLOCKING BONY PLATES COVERED WITH A THIN LAYER OF HORN.—(Photographs by W. P. Pycraft.)



together, wherein they agree with the horn of the rhinoceros. It may seem somewhat astonishing to find the same origin for structures so different. But this is really no more strange than the branching out, from a common origin, of no fewer than five other

HORSE-RACING BY NIGHT: THE FAERY "GRANDE NUIT DE LONGCHAMP."

FROM THE DRAWING BY GEORGES SCOTT.



THE FLOODLIT LONGCHAMP MEETING: A RACE ON THE ILLUMINATED COURSE AS SEEN FROM ONE OF THE STANDS.

As we noted in our last issue, in which we gave a photograph dealing with the event, there was horse-racing by artificial light at Longchamp recently. The course was floodlit by means of lamps of 2000 candle-power hung from masts, and the various stands were similarly illuminated. The programme of racing events began at 8.30 in the evening and finished with a trotting race started at 11.30. The lights were switched on after the second race.

Thereupon, certain of the horses showed their disapproval and began to shy. Soon, however, they grew accustomed to the conditions, and ran as well as they would have by daylight. The races were the outstanding feature of a gala night closing the Paris Festival Fortnight, and were attended by President Lebrun, many members of the French Cabinet, and about 100,000 spectators. The whole gala ended with an elaborate display of fireworks.



THE QUEEN IN THE EAST END TO OPEN THE NEW STUDENTS' HOSTEL OF THE LONDON HOSPITAL MEDICAL COLLEGE: HER MAJESTY IN THE HOSPITAL GROUNDS, ACCOMPANIED BY SIR WILLIAM GOSCHEN.

Her Majesty opened the hostel on July 3 and afterwards visited various wards of the hospital. She was accompanied by Sir William Goschen, the Chairman of the London Hospital, the Treasurer, the House Governor, and the Matron. The hostel has bed-sitting-room accommodation for 52 students; with double sets for senior, warden, and matron. The ground floor is devoted to a dining-room, a common-room, the Knutsford Library, and a writing-room.

BRITISH ROYALTY—AND NATIVE CHIEFS PICTURESQUE ENGLISH OCCASIONS.



AFRICAN RULERS AT ALDERSHOT—WHILE OUT OF THEIR COUNTRY FOR THE FIRST TIME: THE SULTAN OF SOKOTO (LEFT) AND THE EMIR OF GWANDU INTERESTED IN A MACHINE-GUN DEMONSTRATION.

During their visit to this country, the Sultan of Sokoto, the Emir of Kano, and the Emir of Gwandu have shown interest in many things—notably in mechanism. Naturally, they have seen something of the militant aspect of this; but they have been at least as concerned with its peaceful phases: witness—to take one example and to confine oneself to the mechanical—they were much impressed by the rapid assembling of a car at the famous Morris Motor Works at Oxford.



THE PRINCE OF WALES AT THE ROYAL SHOW AT IPSWICH: HIS ROYAL HIGHNESS INSPECTING THE KING'S CATTLE, WHICH CAME FROM THE ROYAL FARMS AT WINDSOR AND SANDRINGHAM AND INCLUDED RED POLLS, HEREFORDS, AND SHORTHORNS.

The Royal Agricultural Society's Show opened at Ipswich on July 3. The Prince of Wales visited it on the second day. Having seen a parade of 265 Suffolk horses from the Royal Box at the grand ring, he gave evidence of his fondness for gardening by devoting half an hour to an inspection of the flower tent. Then he saw various stands and products from an unemployed man's allotment, and, after luncheon, toured the grounds as a whole, noting, for example, Lord



THE PRINCE AT THE ROYAL SHOW AT IPSWICH: H.R.H. MUCH INTERESTED IN PRODUCTS GROWN ON AN UNEMPLOYED MAN'S ALLOTMENT.

Continued. Stradbroke's forestry exhibit and the Milk Board exhibit, and seeing parades of teams of heavy horses pulling loads of timber, corn, flour, and so forth. The occasion was the first on which the Royal Show had been held at Ipswich; and it was sixty-seven years since the last Show was held in Suffolk. It proved to be an outstanding success, as was anticipated.



THE DUCHESS OF YORK AT SHEFFIELD, WHERE THE DUKE WOULD HAVE BEEN ALSO, BUT FOR HIS POISONED HAND: H.R.H. CHEERED BY FACTORY GIRLS ON HER ARRIVAL AT THE STEEL WORKS OF MESSRS. THOS. FIRTH AND JOHN BROWN.

The Duchess of York visited Sheffield on July 5, to open the new Central Library and the Graves Art Gallery and a new department at the Royal Infirmary, and to inspect the Painted Fabrics Colony, which enables seriously disabled men to earn a living. On the following day she saw allotments cultivated by unemployed at Deep Pits and also the steel works of Messrs. Thos. Firth



THE DUCHESS OF YORK AT SHEFFIELD: H.R.H., WITH THE LORD MAYOR (ALDERMAN MARSHALL), ARRIVING AT THE GUILDHALL, WHERE, RECEIVING A PENKNIFE FOR THE DUKE, SHE "PLACATED THE FATES" BY GIVING A HALFPENNY IN EXCHANGE, and John Brown. Afterwards, she left for Scotland to attend a garden fête in the grounds of Carberry Tower, Musselburgh, Edinburgh, before leaving for London to rejoin her husband. The original arrangement was for the Duke and Duchess of York to pay the visit to Sheffield together but the Duke's poisoned hand made it necessary for him to cancel his engagements.

THE KING'S SEVENTH STATE VISIT TO EDINBURGH: THE ROYAL ARRIVAL.



THE ROYAL PROCESSION FROM PRINCES STREET RAILWAY STATION TO THE PALACE OF HOLYROODHOUSE: THEIR MAJESTIES THE KING AND QUEEN DRIVING ALONG PRINCES STREET.—THE SCOTT MONUMENT IN THE BACKGROUND.



FLORAL PYLONS SET UP IN HONOUR OF THEIR MAJESTIES: A PHOTOGRAPH SHOWING A PART OF THE DENSE CROWD GATHERED TO WELCOME THE KING AND QUEEN ON THEIR ARRIVAL IN EDINBURGH.



THE KING HOLDING THE KEYS OF THE CITY OF EDINBURGH, WHICH, ACCORDING TO CUSTOM, WERE SURRENDERED BY THE LORD PROVOST AND RETURNED BY HIS MAJESTY: THE CEREMONIAL SCENE IN PRINCES STREET RAILWAY STATION.

The King, accompanied by the Queen, arrived at the Palace of Holyroodhouse on the evening of July 9. Their Majesties were received at Princes Street Railway Station, Edinburgh, by the Lord Provost, who was accompanied by the Lady Provost, with the Magistrates and City Councillors and the Sheriff of the Lothians and Peebles. There the Lord Provost surrendered the keys of the City of Edinburgh to the King, who returned them to him. Their Majesties then drove to the Palace of Holyroodhouse. There was a dense crowd outside Princes Street Station, and they, and the many who lined the route, gave their Majesties a most enthusiastic welcome. Sir Godfrey Collins, Secretary of State for Scotland,

was in the royal carriage, an open landau. Aeroplanes from Turnhouse Aerodrome flew in formation high over the procession. The present is the King's seventh State visit to Edinburgh. The first was twenty-three years ago; the sixth in 1931. The royal programme for the visit, which is timed to end on Tuesday morning, July 17, includes a Drawing-Room and a Garden Party at the Palace of Holyroodhouse, races at Hamilton Park, Divine service in St. Giles's Cathedral on Sunday, an inspection of the 4th (City of Aberdeen) Territorial Battalion, The Gordon Highlanders, from Dregghorn, and a Command Performance of Pinero's "Enchanted Cottage." Other pictures will be given in our next issue.

BOOKS OF THE DAY.

FAMOUS men usually achieve their renown in one particular occupation, with which they come to be mainly associated in the public mind; but life is a complicated business, and when their memoirs appear it is often found that they have pursued various other activities, and sometimes that their real ambitions lay in quite a different direction. Anyhow, it is always interesting to see them from a new angle. Two books this week provide some cases in point. The first is "THESE MEN WERE MASONS." A Series of Biographies of Masonic Significance. By Hubert S. Banner. With Preface by Lord Amptill, Pro Grand Master of England (Chapman and Hall; 6s.).

The author has taken ten historical celebrities, of varied calling and nationality, and has shown how their characters and actions were affected by the principles of Freemasonry, and what part they took in the proceedings of the Craft. The chosen ten are, in the order of their appearance in his pages, Hogarth, Benjamin Franklin, Mozart, Burns, George Washington, Sir Stamford Raffles, Goethe, Sir Walter Scott, Lord Kitchener, and King Edward VII. "The official biographers of great men," says the author, "have, with astonishingly few exceptions, practically ignored the influence of Freemasonry upon those whose lives they purport to chronicle. . . . To pass over the part played by the Craft in the life of a man who was a great Mason is like trying to make an omelette without eggs." The biographers, however, may not always be to blame, especially if they were not Masons themselves. Lord Amptill declares in his preface, wherein he commends Bro. Banner's work as filling a gap in Masonic literature: "Genuine and true Freemasons do not proclaim to the world that they are members of the Masonic fraternity. They cannot, and do not, refer to the teachings of Freemasonry in their public utterances or in their ordinary conversation with those who do not belong to the Craft."

The present work is intended for the layman as well as for the Mason, and as such it possesses a strong fascination, for, besides the excellent biographical studies, the author supplies an introductory chapter—on "The Craft"—What It Is and What It Isn't. Here he sets forth admirably the moral principles of Freemasonry, with an outline of its history, meets certain criticisms brought against it, and answers various questions which the layman is prone to ask. Thus, regarding the most frequent of such enquiries, we read: "'But why the secrecy at all?' persist the Doubting Thomases; 'if Masonry guards the gate to such a spiritual treasure-house, why not make the generous gesture and throw it open to the world at large?' The answer is that it is not possible to admit anybody to the treasure-house save by the means prescribed in a rigid code which every member of the Order stands pledged to hand on inviolate to posterity; by the very nature of his own initiation, each Brother puts it beyond his power to communicate our secrets to the uninitiated." With that the inquisitive layman must be content, and the only way to learn the secrets is to join the Order himself. Particularly interesting is the section on the exclusion of women, with an account of two who, in past times, happened to overhear a Masonic ceremony and had to be initiated. One of them, legend says, even rose to preside over a Lodge as its Worshipful Master.

The other book which reveals, as it were, some big "fish out of water"—that is, removed from their traditional element—is "AUTHORS-AT-ARMS." The Soldiering of Six Great Writers. By C. P. Hawkes. With seven Illustrations by the Author (Macmillan; 7s. 6d.). Here we have an original idea well carried out, in a way that is at once highly entertaining and indicative of careful research. Mr. Hawkes offers a delightful set of biographical studies concerning six literary gentlemen who, at one time or another, forsook the pen for the sword—namely, Richard Steele, Edward Gibbon, Coleridge, Scott, Walter Savage Landor, and Byron. Had the author brought his selection up to date, to include writers who served in the Great War, his book would, of course, have been uncomfortably crowded. Possibly he may contemplate a sequel. There must be ample material for more than one.

Moreover, if he chose to extend his subject retrospectively (what is the antithesis to a sequel?), he might rope in several ancient Greeks and Romans, such as Xenophon, Aeschylus, and Horace. I don't know whether poets are more military-minded than other sorts of scribes, but it is noticeable that, counting Scott among them, they are here in a considerable majority. Only two of the six, Landor and Byron, saw active service. Byron's fatal expedition on behalf of Greek independence is, of course, universally known. Less familiar, perhaps, is Landor's somewhat similar effort to save Spain from Napoleonic

domination. This essay is the most dramatic in the book, no doubt because Landor's fiery temperament tended to produce clashes wherever he went.

One incident in the story of Landor's Spanish adventure, when he listened to a speech at Corunna containing a "reiteration to Cervantes' countrymen of his own Quixotic qualities," leads me to a brace of biographies concerning one whose name ranks high—perhaps highest of all—in the roll-call of "authors-at-arms." Both works are translations, one from Spanish and the other from French. Giving preference to the country of origin, I take first "THE LIFE AND MISADVENTURES OF MIGUEL DE CERVANTES." By Mariano Tomás. Translated from the Spanish by Warre B. Wells. With six Illustrations (Allen and Unwin; 10s. 6d.). The biographer has undertaken his task in a modest spirit, with the laudable idea of allowing his hero, as far as possible, to speak for himself. "I have

profession. Cervantes did begin his career as a soldier, and fought under Don John of Austria in the great naval victory over the Turks at Lepanto in 1571. Four years later he was captured at sea by Algerian galleys, and spent five terrible years in prison at Algiers until he was eventually ransomed in 1580. It is natural to ask whether he wanted to remain a fighting man, and what was his general feeling about warfare? Señor Tomás supplies an answer. It was ambition, he tells us, that first prompted Cervantes to become a soldier, as a means of attaining "wealth and fame," which he did not see his way to achieving in civilian life, but "he had no bent towards war." Referring to his state of mind on the eve of Lepanto, Señor Tomás says: "Out of all his life, perhaps this was the sole moment when a flash of really warlike spirit flickered across his mind. He was far from the born soldier with whom some of his biographers would like to present us." Yet he was a man of heroic courage, as he showed in Algiers.

To the same question a rather different answer is suggested in "CERVANTES AND THE MAGICIANS." By Roger Boutet de Monvel. Rendered into English by A. William Ellis. Illustrations by Dudley Tennant (Hurst and Blackett; 9s. 6d.). After his return from captivity Cervantes saw further service during Philip II's conquest of Portugal, and on its completion arrived with the royal forces in Madrid in 1583. Spain at that time was growing tired of war and soldiery. Foreign conquests had drained her man-power and famine was spreading over the land. At this period, the French biographer portrays a Cervantes filled with despondency and disillusion. "In spite of what he had been, and all he had done for his country, he . . . could no longer expect any other reward than a pious blessing and a sprinkling of holy water. A Captain's commission, a command in the army of Spain, a Marshal's bâton—one by one these dearest hopes which he had nourished in his heart of hearts deserted him. . . . Then he laid down his sword and his pike, and, without the least idea of what fate might have in store for him, he turned towards the profession of authorship." The result was "Don Quixote."

I cannot attempt here any detailed comparison of these two biographies, but on a general impression I should say that the Spanish work is more matter-of-fact and informative—a distinction that appears also in the character of the illustrations in the two books. The French biographer occupies about half his volume in carrying the story to the release of Cervantes from Algiers, while Señor Tomás allots less than a third of his pages to the same period. Personally, I have found both the books very attractive, and in each of them I have been chiefly impressed by the extraordinary bad luck that pursued Cervantes, and his failure to attain the eminence that was his due. To the French memoir the translator, Mr. A. W. Ellis, contributes an interesting introduction, tracing briefly the history of English editions of "Don Quixote," which was first published in Spain, by the way, in 1605, the year of the Gunpowder Plot.

Other notable books, for which I cannot at present find much space, may be commended, *ad interim*, to readers of those above mentioned. Any modern gathering of "authors-at-arms" would certainly include the soldier-poet who wrote "Undertones of War," and has now given us another prose work, "THE MIND'S EVE." Essays by Edmund Blunden (Cape; 7s. 6d.). The four sections come under the headings of Flanders, Japan, England, and the World of Books, and it is hard to say which is the most beguiling. Mr. Blunden makes it clear that he is no devotee of Mars. "War," he writes, "leads the way through the cornfields to the cemetery of all that is best. The best is, indeed, his special prey." In "SHELLEY AND BYRON." A Tragic Friendship. By Isabel C. Clarke. With thirteen Illustrations (Hutchinson; 18s.), the tragedy of Missolonghi occupies its due niche. Here a noted novelist has again turned to biography with penetrating effect, as in her "Haworth Parsonage." Along with her new book may suitably be read "SHELLEY." By Ruth Bailey (Duckworth; 2s.), a new volume in the popular Great Lives series, to which has also been lately added "NEWMAN." By Sidney Dark (Duckworth; 2s.). The subjects of these companion volumes could hardly be imagined as very companionable, for Oxford can have produced few greater contrasts than the authors of the "Apologia" and "The Necessity of Atheism." A series that brings them together can properly be described, in the non-religious sense, as catholic in its scope.

C. E. B.



NEW MEANS OF RESCUE FROM SUNKEN SUBMARINES, BY WHICH SEVENTY-EIGHT MEN WERE BROUGHT UP FROM A DEPTH OF 162 FT.: AN ITALIAN INVENTION, THE "SUBMARINE LIFT," SHOWING A MAN REACHING THE SURFACE IN THE STEEL CYLINDER.

The Italian Navy recently made successful trials of a new device for saving occupants of a sunken submarine, or for sending down to it men and supplies. The apparatus, known as a "submarine lift," was invented by Signor Rossini and constructed by Signor Gerolami, chief naval designer at Monfalcone dockyard. It consists of a steel cylinder, which is housed in a hatchway, with watertight doors, leading down into the submarine. To escape, a man enters the cylinder and closes it. The compartment is then isolated from the interior of the submarine (by closing a watertight door) and flooded by opening the hatch. The cylinder, which is secured by a steel cable attached to a winch inside the submarine, then rises to the surface as the cable is paid out. The cylinder has a glass window, and directly the occupant sees he is at the surface he can open it. When he is rescued, it can be closed again and drawn back into the submarine by the cable. During the trials, a submarine on the sea-bed at a depth of 162 ft. sent to the surface successively 78 men, in an average time of 8 minutes each, and 5 men descended into it from the surface. It was reported that the Italian Navy was expected to adopt the system. The cylinder has been tested at the highest pressure a submarine hull can withstand, so that rescues may be effected from any depth at which a sunken submarine can itself resist pressure.

borrowed from Cervantes' own writings," he says, "such references as he makes to himself and his doings. I should have been only too glad to carry this process to such a point that I might be accused of adopting the easy course of constructing this book of mine out of bits of his. Unfortunately, however, there is not sufficient material to go to the making of any such mosaic."

Scott once confessed, as Mr. Hawkes recalls, that but for his lameness he would have made soldiering his

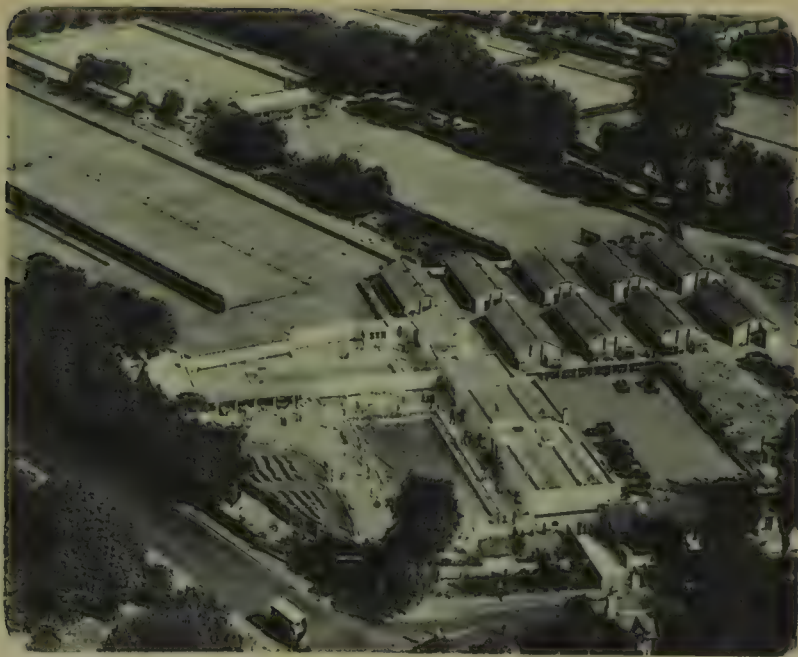


~ On His Majesty's Service ~



A "DISTINGUISHED PERSONAGE"

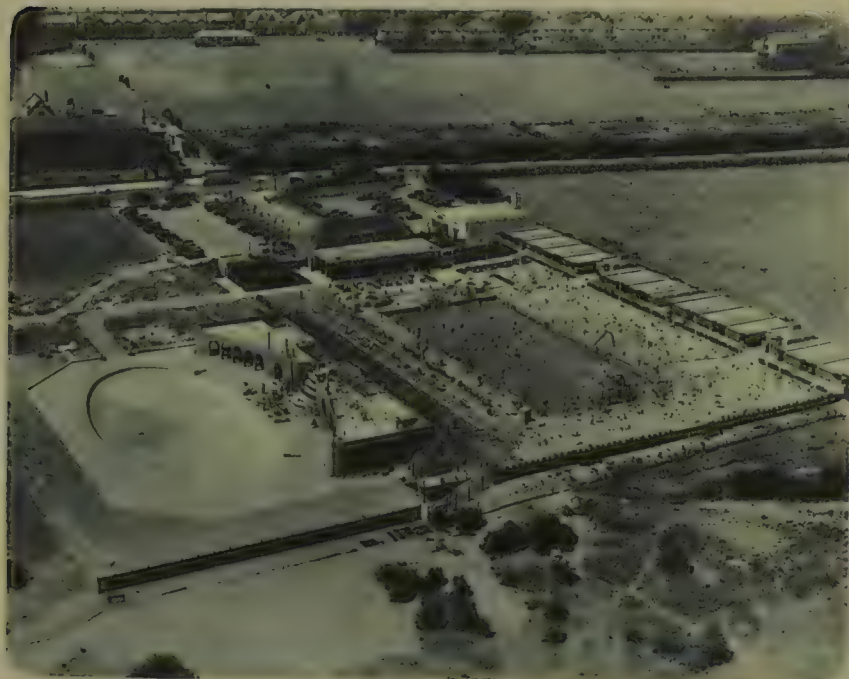
Mystery surrounds the identity of the distinguished personage whose world-famous features have now been immortalised in this brilliant portrait by Miss Anna Zinkeisen. Little is known of him beyond the fact that he is an authority on good living and a fine judge of cigarettes, and that his favourite motto is, "De Reszke—of course!"



THE ROEHAMPTON CLUB'S SWIMMING-POOLS: AN AIR-VIEW SHOWING THE LARGE POOL FOR THE USE OF THE GENERAL PUBLIC AND (BEHIND IT) THE SMALLER POOL FOR MEMBERS OF THE CLUB.



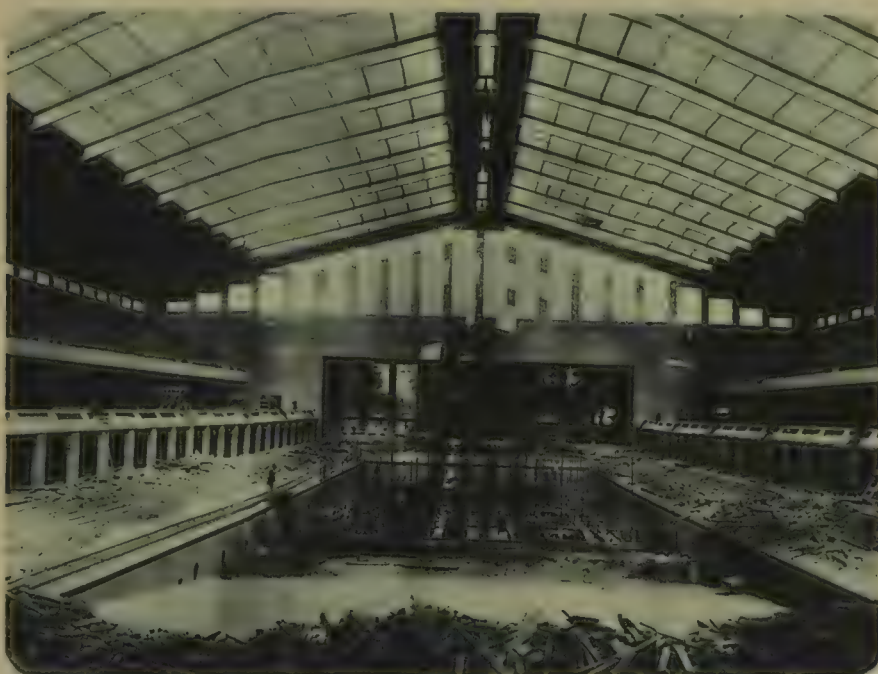
THE GUILDFORD POOL DURING THE HEAT-WAVE: A SWIMMING AND SUN-BATHING CENTRE BUILT BY LOCAL UNEMPLOYED AND ALREADY A FINANCIAL SUCCESS.



THE FINCHLEY POOL: AN AERIAL VIEW OF A SWIMMING AND SUN-BATHING CENTRE THAT WAS OPENED IN MARCH OF THIS YEAR.

Private and public swimming-pools have been the vogue for some time now, and, needless to say, the coming of this year's heat-wave heralded additional popularity for them. It will be recalled that three famous clubs—Ranelagh, Hurlingham, and the R.A.C. Country Club—provided their members with outdoor swimming-pools last year. Since then, many others have come into being. As to certain of our illustrations, the following notes may be given. The Roehampton Club's swimming-pools were opened on June 21 by Sir Henry Jackson, M.P., and that famous swimmer, Miss Joyce Cooper, gave a display. The Empire Pool, which will play its part during the Empire Games—and, of course, for long afterwards—is 200 ft. long and 60 ft. wide; while the depth at one end is 16 ft. There is seating accommodation for 12,000. The building will be the centre for the swimming and diving

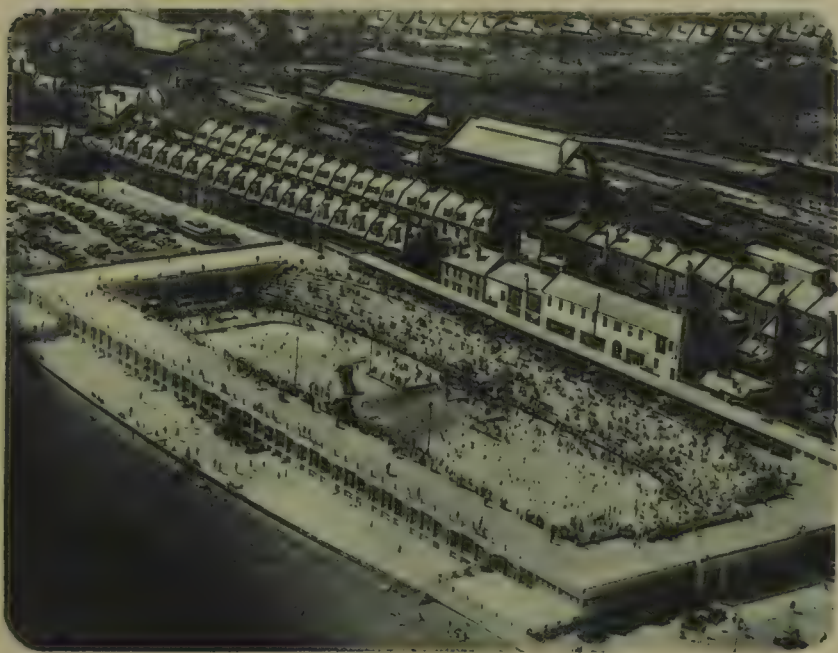
THE SEA-SHORE'S HEAT-WAVE RIVAL: THE VOGUE OF THE SWIMMING-POOL.



THE EMPIRE POOL AT THE WEMBLEY STADIUM, WHICH THE DUKE OF GLOUCESTER WILL OPEN ON JULY 25, NEARING COMPLETION: ONE OF THE CENTRES FOR EMPIRE GAMES EVENTS NEXT MONTH.



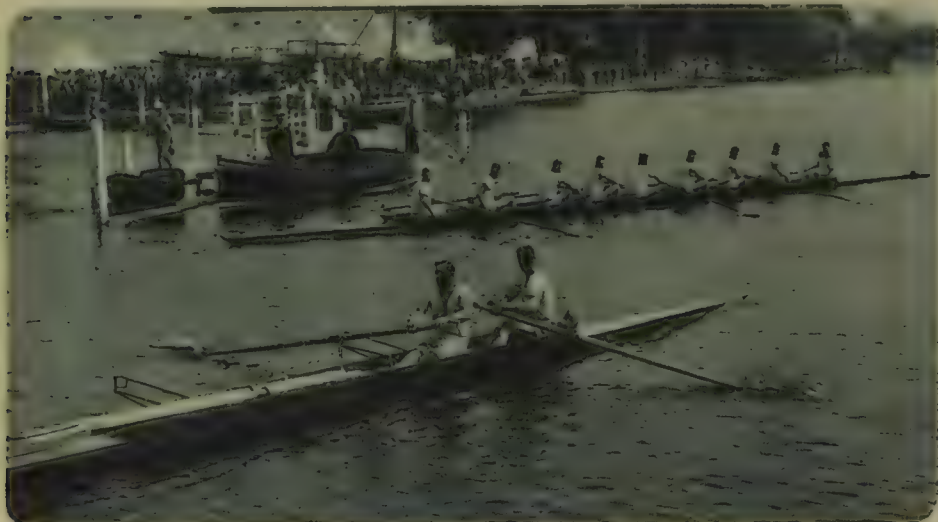
THE ENFIELD POOL DURING THE HEAT-WAVE: SWIMMING AND SUN-BATHING IN ONE OF THE NUMEROUS CENTRES THAT HAVE ATTRACTED THOUSANDS.



THE HASTINGS POOL—330 FEET LONG: AN AERIAL VIEW SHOWING SWIMMERS AND SUN-BATHERS DURING THE GREAT HEAT-WAVE.

events, and also for the boxing and wrestling. The pool at Guildford gave work to a number of unemployed. There were doubts as to whether it would pay; but it confounded the pessimists and has done so already. The pool at Hastings is 330 ft. long and 90 ft. wide, and it holds 1,000,000 gallons. The deepest part (15 ft.) is in the centre. The water can be illuminated from below, to reveal the movements of those swimming in it. The pool was opened in May of last year.

THE BRILLIANT 1934 HENLEY: FOUR RECORDS BROKEN—AND A DISASTROUS "CRAB" CAUGHT.



AFTER STROKE HAD CAUGHT A "CRAB" AND GONE OVERBOARD AND NO. 3 HAD JUMPED INTO THE RIVER TO HELP HIM: LONDON'S BOAT WITH ONLY TWO MEN AFTER THE STEWARDS' CUP



A TROPHY WON BY GERMANY: THE RUDERGESELLSCHAFT "WIKING" CREW WINNING THE GOBLET FROM THE ROYAL CHESTER B.C.



THE GRAND CHALLENGE CUP KEPT FOR ENGLAND: VICTORIOUS LEANDER (WHO BROKE THE RECORD IN A HEAT; SEEN LEFT); AND PRINCETON.

JESUS LOWER A 1921 RECORD BY SEVEN SECONDS: TRINITY, DUBLIN, BEATEN IN THE CLOSE FINISH OF THE LADIES' PLATE RACE, IN 6 MIN., 48 SEC.



AFTER THEIR TRIUMPH OVER THE U.S. CREW IN THE GRAND: LEANDER RECEIVING THE CHALLENGE CUP FROM LADY AMPHILL.

Henley Regatta ended in the most perfect weather that has been experienced for many a decade. Conditions were fast, and in four days' racing nearly every record was broken. The Grand Challenge Cup was won by Leander. In the final they beat Princeton; and they had already broken the former record with a time of 6 min. 44 sec. There were two cases of races being lost by accidents. The London four appeared to have victory in their grasp in the Stewards' Cup, when their stroke, E. G. L. Howitt, caught a "crab" of such formidable dimensions that he went over the side. Jackson jumped in to help him. Their opponents, Pembroke, rowed in in the



WINNER OF THE DIAMOND SCULLS IN A TIME EQUAL TO THE RECORD—IN SPITE OF LUMBAGO—BUHTZ (BERLINER RUDER CLUB) AFTER HIS VICTORY.

record time of 7 min. 24 sec. Westminster Bank, who stood a good chance of winning the Thames Challenge Cup, were worsted in the semi-finals on account of the jamming of their No. 4's slide. London Rowing Club broke the record in this Cup with a time of 6 min. 59 sec. The Goblets and the Diamond Sculls went to Germany. The latter were won by H. Buhtz in a time equal to the record (8 min. 10 sec.), in spite of the fact that he was suffering from a severe attack of lumbago. The record was also broken in the Ladies' Plate, in which Jesus beat Trinity College, Dublin, with a time of 6 min. 48 sec.

WIMBLEDON—GREATEST OF LAWN TENNIS EVENTS: A BRITISH REVIVAL.



MISS DOROTHY ROUND AFTER HER SECOND SUCCESS IN ONE DAY: THE NEW WOMAN CHAMPION AND R. MIKI, WINNERS OF THE MIXED DOUBLES.



ROYAL RECOGNITION OF THE NEW LAWN TENNIS CHAMPIONS: MISS D. E. ROUND AND F. J. PERRY RECEIVED BY THE KING AND QUEEN.



THE END OF THE FINAL OF THE WOMEN'S SINGLES: MISS DOROTHY ROUND, OF GREAT BRITAIN, THE WINNER (LEFT), CONGRATULATED BY MISS HELEN JACOBS (U.S.A.)



THE CHAMPIONS—BOTH OF GREAT BRITAIN: F. J. PERRY GIVING A HINT TO MISS D. E. ROUND BEFORE THE FINAL OF THE WOMEN'S SINGLES.



AFTER THE FINAL OF THE MEN'S DOUBLES: J. BRUGNON AND J. BOROTRA (FRANCE) CONGRATULATING G. M. LOTT AND L. R. STOEFEEN (U.S.A.)—L. TO R.



WINNERS AND LOSERS IN THE FINAL OF THE WOMEN'S DOUBLES CHAMPIONSHIP: MRS. D. ANDRUS (U.S.A.) AND MME. HENROTIN (FRANCE) WITH MISS E. RYAN (U.S.A.) AND MME. R. MATHIEU (FRANCE), WHO BEAT THEM.

On the world-famous Centre Court at Wimbledon, F. J. Perry, of Great Britain, beat J. H. Crawford, of Australia, in the final round of the Men's Singles Championship: 6-3, 6-0, 7-5. That was on July 6. On the following day and on the same court, Miss D. E. Round, of Great Britain, beat Miss H. Jacobs, of the United States, in the final round of the Women's Singles Championship. Thus Great Britain regained a position in the world of lawn tennis which she had not held for five-and-twenty years—when the Champions were A. W. Gore and Miss D. P. Boothby. Their Majesties the King and Queen saw the final of



AFTER THE FINAL OF THE MEN'S SINGLES: F. J. PERRY (LEFT), THE NEW CHAMPION, HAVING JUMPED OVER THE NET, RUNS TO SHAKE HANDS WITH J. H. CRAWFORD, OF AUSTRALIA, THE LOSER—AND 1933 HOLDER.

the Women's Singles, and afterwards received both Miss Round and Mr. Perry. Miss Round added to her laurels on the same day by winning the Mixed Doubles Championship partnered by R. Miki, of Japan. Their opponents were Mrs. D. C. Shepherd-Barron and H. W. Austin, both of Great Britain. The score was 3-6, 6-4, 6-0. In the final round of the Men's Doubles G. M. Lott and L. R. Stoeffen (U.S.A.) beat J. Borotra and J. Brugnon (France): 6-2, 6-3, 6-4. In the final round of the Women's Doubles Mme. Mathieu (France) and Miss Ryan (U.S.A.) beat Mrs. D. Andrus (U.S.A.) and Mme. Henrotin (France): 6-3, 6-3.



THE SEA-SHORE RECKING NOTHING OF ITS RIVAL, THE SWIMMING-POOL: A HEAT-WAVE STUDY.

In spite of the great and growing popularity of swimming-pools—such pools, for example, as those illustrated on page 57—the sea-shore holds its own as the classical ideal of the British holiday-maker. Only a few years ago, the shadow of Mrs. Grundy and lingering memories of her Victorian ideas about

mixed bathing and sun-bathing still made our sands and beaches dull in comparison with the Continental plages; now they rival the Lido or the Côte d'Azur in gaiety and charm. We are no longer afraid of colour: men, women, and children bathe in brilliant yellow, blue, green, or red suits; wrap vivid

cloaks round themselves; or slip picturesque beach dresses or shorts over their suits when they come out of the sea; and thus transform our yellow sands into a mosaic of rainbow brilliance. Canoes, water-horses of rubber, rafts, and other playthings afford entertainment for swimmers, and the spirit of carefree

holiday-time holds a family carnival. The eye is delighted by the groups of boys and girls playing rounders or seaside cricket, and with the youthful mothers leading their youngsters into the sea; for never has young England been healthier or more beautiful than in this bathing and sun-bathing age.

FROM THE DRESSING BY SIMONT.

ARMY "SHOWMANSHIP": PICTURESQUE DISPLAYS AT ALDERSHOT AND WOOLWICH.



A MUSICAL JUMP OVER FIRE! 5TH INNISKILLING DRAGOON GUARDS, IN FULL DRESS, JUMPING THEIR MOUNTS OVER MACHINE-GUNS FIRING BLANK, AT ALDERSHOT. The Aldershot Show, held in the Rushmoor Arena from July 4 to 7, was a great success this year, and was attended by 36,000 visitors. A high standard was reached in jumping events, and for the coaching class seven four-in-hands turned out, while the horse and hound classes attracted good competition. We illustrate here two remarkable items in the display-side of the Show. The



A MUSICAL RIDE ON A STEPPED PLATFORM AT THE ALDERSHOT SHOW: A DISPLAY OF SKILFUL HORSEMANSHIP BY MEN OF THE 3RD CARABINEERS IN FULL DRESS. programme comprised musical jumping rides by the 5th Inniskilling Dragoon Guards and the 3rd Carabineers, and a musical ride with lance-drill by the Queen's Bays. Specially notable was the Inniskillings' jump over machine-guns being fired (with blanks)—a severe test of the men's control over their mounts and of the horses' confidence in their riders.



A DRAMATIC BATTLE SCENE IN THE WOOLWICH TATTOO: BRITISH TROOPS RE-ENACTING AN INCIDENT OF THE CRIMEAN WAR, THE DEFENCE OF KARS AGAINST THE RUSSIANS BY TURKS UNDER BRITISH LEADERSHIP—A FIGHT DURING AN ATTACK ON THE GUNS, AS REPRESENTED AT A DAYLIGHT REHEARSAL BEFORE 6000 SCHOOL-CHILDREN.



THE WOOLWICH TATTOO VERSION OF THE LOCH NESS MONSTER, CAPTURED BY "TOY" SOLDIERS: AN INTERESTING CONTRAST TO THE NORTHERN COMMAND TATTOO VERSION (SEEN ON PAGE 63).

The Woolwich Tattoo, which is regarded as London's own particular searchlight Tattoo, opened in the Woolwich Common Stadium on July 7. As compared with the huge massed movements possible in the Rushmoor arena, it is a Tattoo *in situ*, but on its smaller scale it affords a fine opportunity of watching at close range the detail of military displays, and it has now been performed successfully at Woolwich for five years. The main part of the performance devolved



REAL SOLDIERS AS TOY SOLDIERS DOING THE GOOSE-STEP: A VERY EFFECTIVE AND AMUSING ITEM IN THE WOOLWICH TATTOO WHICH WAS ENTITLED "THE PARADE OF THE WOODEN SOLDIERS."

on the Royal Regiment of Artillery, but other regiments represented were the Royal Engineers, the 7th Queen's Own Hussars, and the Royal Ulster Rifles. The programme included two fighting scenes—the battle of Bourbon and an incident from the siege of Kars during the Crimean War. Kars was brilliantly defended by the Turks, it may be recalled, under a British officer, General Williams, in 1855, but eventually had to surrender to the Russians.

ARMY PAGEANTRY IN THE NORTH.



WELLINGTON'S VISIT TO RAVENSWORTH CASTLE RE-ENACTED THERE: THE DUKE (MAJOR GRANT) INSPECTING A GUARD OF HONOUR, ATTENDED BY LORD RAVENSWORTH (IMPERSONATED BY THE PRESENT PEER).



THE NORTHERN COMMAND TATTOO VERSION OF THE LOCH NESS MONSTER (PRESENTED BY THE ROYAL CORPS OF SIGNALS): A CONTRAST TO THE WOOLWICH TATTOO VERSION (SEEN ON PAGE 62 OF THIS NUMBER).



AN ALLIANCE OF EQUITATION AND MECHANISATION: HORSES DRIVEN BY A SQUAD OF MOTOR-CYCLISTS OF THE ROYAL CORPS OF SIGNALS—AN INTERESTING ITEM IN THE NORTHERN COMMAND TATTOO AT RAVENSWORTH CASTLE.

The fifth Tattoo given by the Northern Command, in aid of civil charities and military welfare, opened on July 7 (to continue from the 10th to the 14th) in the grounds of Ravensworth Castle, near Newcastle-on-Tyne, lent for the purpose by Lord Ravensworth, who is a captain in the Northumberland Hussars. He himself impersonated, in one episode of the Tattoo, his ancestor who held the title when the Duke of Wellington visited the Castle in 1827. The surroundings provided a picturesque background for the many fine displays on the programme. The general aim, as expressed by the Commander-in-Chief, General Sir Alexander Wardrop, was "to arouse patriotism, to recall the splendour of past valour, and to show the very flower of the youth and manhood of England in the Army of the present day." Among the regiments represented in the Tattoo were the Argyll and Sutherland Highlanders and the Durham Light Infantry, and some 3000 troops in all took part. The producer was Major J. O. C. Hasted, of the Durham Light Infantry. It is interesting to compare the above version of the Loch Ness Monster with that shown in the Woolwich Tattoo (illustrated on page 62).

CATHEDRAL PAGEANTRY IN THE SOUTH.

The splendours of a fifteenth-century royal wedding were reproduced with wonderful effect in a great pageant play, "The Marriage of Henry IV. and Joan of Navarre," by Charles Thursby, given from July 4 to 7 in the Cloister Garth of Winchester Cathedral, which afforded a beautiful setting. This magnificent production formed part of celebrations marking the thirteenth centenary of the establishment of the Church in Wessex, and was the chief event in a week's festival of music and drama, arranged to raise £6000 for modernising the lighting and heating of the Cathedral, and for the organ. It was on February 7, 1403, that the actual wedding took place there, and every care was taken to re-enact the festivities in historical detail. The great moment was the emergence of the bridal procession from the Cathedral, greeted by a discharge of cannon from the roof. Another memorable scene was the royal banquet, closing with a speech by the aged Bishop, William of Wykeham, founder of Winchester College. The dresses were designed by Mrs. de la Lee Gill, who herself appeared as an innkeeper's wife.



A FIFTEENTH-CENTURY ROYAL WEDDING RE-ENACTED IN THE CLOISTER GARTH OF WINCHESTER CATHEDRAL: AN EARLY SCENE IN "THE MARRIAGE OF HENRY IV. AND JOAN OF NAVARRE"—THE ARRIVAL OF THE BRIDE (EXTREME RIGHT).



PRINCIPALS IN "THE MARRIAGE OF HENRY IV. AND JOAN OF NAVARRE": KING HENRY (MAJOR JOHN MONTGOMERY) AND QUEEN JOAN (MISS GWENDOLEN DU BOULAY)—(NEXT TO RIGHT) THE FIRST LADY OF THE COURT (LADY MONTAGU OF BEAULIEU).



THE ROYAL BRIDE AS SHE APPEARED ON HER EMERGENCE FROM THE TIRING ROOM, IN CROWN AND ROBES WITH A LONG TRAIN: JOAN OF NAVARRE (MISS GWENDOLEN DU BOULAY) ON HER WAY TO THE CATHEDRAL FOR THE WEDDING CEREMONY.

OXFORD v. CAMBRIDGE; & ETON v. HARROW.

The Eton and Harrow Match, fixed to begin at Lord's on July 13, still retains its place as a social event of the first importance. It is an occasion on which youth is in the limelight, and the future great ones of the social sphere are given a foretaste of the glamour of a great "event." Many distinguished spectators look on from coaches and drags—and the four-in-hands lend the scene a traditional charm, something reminiscent of the cricketing prints of more leisurely days. The Oxford and Cambridge match opened on July 9. The attendance was not as great as usual—due, in part at least, to the coincidence of the Test Match at Manchester. The weather, however, was ideal for this, the ninety-sixth Varsity match. Our photograph of the Oxford team does not show K. L. T. Jackson, who played.



CAMBRIDGE: (BACK; L. TO R.) F. KING, A. G. POWELL, H. R. COX (TWELFTH MAN), A. G. PELHAM, H. T. BARTLETT, J. W. T. GRIMSHAW, G. W. PARKER; AND (SEATED) M. JAHANGIR KHAN, R. DE W. K. WINLAW, J. H. HUMAN (CAPTAIN), A. W. ALLEN, AND J. G. W. DAVIES.



OXFORD: (BACK; L. TO R.) N. S. KNIGHT, N. S. MITCHELL-INNES, J. H. DYSON, J. W. SEAMER, R. G. STAINTON (TWELFTH MAN), A. P. SINGLETON, F. C. DE SARAM; AND (SEATED) R. G. TINDALL, D. F. WALKER, F. G. H. CHALK (CAPTAIN), D. C. H. TOWNSEND, AND E. A. HARLOW.



HARROW: (BACK; L. TO R.) G. C. HARGROVE, R. N. BOND, A. H. C. DUVEEN, G. A. STODON, W. H. JOYNSON, T. V. NEUMARK; AND (SEATED) E. T. PELHAM, M. A. C. P. KAYE, J. H. PAWLE (CAPTAIN), B. D. CARRIS, AND P. M. STUDD.



ETON: (BACK; L. TO R.) N. K. CAMPBELL, A. C. CASANETTI (TWELFTH MAN), J. P. MANN, B. M. FISHER, W. R. REES-DAVIES, V. L. WILD, F. G. MANN; (SEATED) N. H. VILLIERS, G. H. DIXON, A. N. A. BOYD (CAPTAIN), R. C. L. PILKINGTON, AND M. D. P. MAGILL.

THE THIRD OF THE TEST MATCHES.



A HERO OF ENGLAND'S DRAMATIC FIRST INNINGS: PATSY HENDREN, WHO MADE 132, ACKNOWLEDGING THE CHEERS AT HIS CENTURY.



THE THIRD TEST MATCH—AT MANCHESTER: AN AERIAL VIEW OF THE GROUND AT OLD TRAFFORD; WITH PLAY IN PROGRESS.



THE BOWLER WHO TOOK SEVEN WICKETS FOR AUSTRALIA AND, AS A BAT, HELPED TO SAVE A FOLLOW-ON; AND THE BATSMAN WHO MADE THE MOST RUNS FOR ENGLAND: O'REILLY AND LEYLAND (RIGHT).

The third England v. Australia Test Match, played at Manchester, was remarkable for the enormous score put up by England in their first innings. They declared when they were 627 for nine wickets. This is the highest total ever made in this country by home players, and within nine of England's 636 at Sydney in 1929. And it was achieved in spite of the fact that O'Reilly had taken three wickets in one over on the first day! Much uncertainty was added to the course of the match by the continual reports of illness among the Australian team. Bradman and Chipperfield had sore throats, but batted in the first innings. Doubtless their state of health affected their play. Kippax was forced to enter a hospital; and, later, Chipperfield. Australia saved the follow-on by making 491. England declared in their second innings, with 123 for no wickets. Australia played out time—and drew.

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IN THE PUBLIC EYE: PERSONALITIES OF THE WEEK—AND PAGEANTRY.



WINNERS OF THE INTER-REGIMENTAL POLO TOURNAMENT: THE 7TH QUEEN'S OWN HUSSARS TEAM AT HURLINGHAM.

The final tie in the Inter-Regimental Polo Tournament was played at Hurlingham on July 7. The 7th Queen's Own Hussars beat the Royal Scots Greys by nine goals to four. The Greys were without their best player, Capt. H. P. Guinness, and their regular No. 2, Mr. Findlay, was also ill. The members of the team seen here are (l. to r.) Capt. F. W. Byass (No. 1), Capt. R. B. Sheppard (No. 2), Capt. G. Fielden (No. 3), and Lieutenant-Colonel G. C. A. Breitmeyer (Back).



THE POLO CHAMPIONSHIP KEPT IN ENGLAND: THE KNAVES, WHO BEAT AURORA, THE FORMIDABLE AMERICAN TEAM, AT RANELAGH.

The Knaves, winners of the Ranelagh Open Tournament, beat the American team, Aurora, at Ranelagh on July 9 by six goals to three. The championship of British polo thus remains in England, although Aurora won the Champion Cup and the Roehampton Open Cup. The members of the Knaves team seen here are (l. to r.) Capt. A. W. M. S. Pilkington (No. 1); Capt. C. T. I. Roark (No. 2); Major J. F. Harrison (Back); and Capt. G. E. Prior-Palmer (No. 3).



THE FRENCH FOREIGN MINISTER IN LONDON: M. BARTHOU (RIGHT) IN DOWNING STREET; WITH M. PIÉTRI.

M. Barthou, the French Minister for Foreign Affairs, and M. Piétri, Minister of Marine, visited the Foreign Office on July 9. They were received by Sir John Simon, Sir Bolton Eyres-Monsell, and other members of the Government. An official statement said: "A conversation of a particularly cordial character took place. . . . M. Piétri and Sir Bolton Eyres-Monsell met . . . to consider the preparations for the Naval Conference."



THE DISCOVERER OF RADIIUM DEAD: THE LATE MME. CURIE IN HER LABORATORY.

Mme. Curie, the discoverer of radium, died on July 4. She was born at Warsaw in 1867, and went to the Sorbonne to study science. She married Pierre Curie in 1895. After having isolated a radioactive element, polonium, she discovered radium in 1898. Her brilliant work was recognised by numerous awards, and she subsequently became the Director of the Pierre Curie Institute.



PRESIDENT VON HINDENBURG RECEIVES HERR HITLER AFTER THE NAZI "PURGE": A PHOTOGRAPH TAKEN AT NEUDECK.

Herr Hitler went to see President von Hindenburg on July 4. It was understood that the President had refused to accept Herr von Papen's resignation of the Vice-Chancellorship—although this resignation was generally expected. The President sent telegrams to Herr Hitler and to General Göring, congratulating them on crushing the Rohm "plot," but apparently insisted that von Papen should remain for the time being.

COSTUMES TO BE WORN IN THE PORTSMOUTH NAVY WEEK DISPLAY: SEAMEN AND MARINES IN UNIFORMS OF DIFFERENT PERIODS.

The Navy is planning to make Navy Week, which takes place this year at Portsmouth, Chatham, and Plymouth from August 4 to 11, more attractive to the public than ever. The photograph reproduced here shows a group of British seamen and marines who will take part in a display of period dress during Navy Week at Portsmouth. The uniforms are (l. to r.; standing) a man of the Duke of York and Albany's Maritime Regiment of Foot, a private in the third regiment of Marines, 1742, a private in the Marine Battalion Company, 1805, a private in the Royal Marines, 1854, a gunner, Royal Marine Artillery, 1895, a private in the Royal Marine Light Infantry, 1895, a sergeant, Royal Marines, present day summer dress, a corporal, Royal Marines, present-day full dress; (seated) seamen of 1664, 1704, 1750, 1805, 1845, petty officer, 1855, seaman of 1875, Present-day tropical "rig," Royal Yacht "rig," and a stoker in present-day field service dress; and (in front row) a Saxon of 800, a thirteenth-century seaman, and seamen of the Cinque Ports in 1503 and 1590.



The World of the Kinema.

By MICHAEL ORME.

"PRINCESS CHARMING."

IF the new Gainsborough picture, presented by the Gaumont-British Picture Corporation, had done no more than demonstrate the fact that a musical, romantic comedy can be good entertainment, delight the eye and charm the ear, without the interpolation of the spectacular

charming lady of the title, is a worthy addition to his portrait gallery of elderly, easy-going philanderers. Miss Arnaud as the Countess Annette, surely the most *piquante* of powers behind the throne, with melody in her voice and in her laughter, rings the changes from tantrums to tears when the arrival of the Princess gives the signal for her exile, and wins her Merry Monarch back with an omelette! The scene in which she restores herself to favour by her culinary art is a gem of comedy acting. And the source of all this pother in a palace, the little Princess who woke up one morning to find a revolution in full swing—handed to her with her cup of tea, as it were—what of her? Well, she is Miss Evelyn Laye; that is to say, she lives up to the picture's title in every respect, and she is the ideal of a fairy-tale princess.

Miss Laye, singing as beautifully as ever, seems to me to be gaining in strength with each new part. She has added to her poise and sense of humour a spirited attack that works up a rousing patriotic song to a genuine thrill. She gets plenty of light and shade into her romance with the naval officer sent to escort her to her prospective bridegroom, who, according to precedent, sees his bride, plus the millions he hoped for, snatched from under his nose by his handsome envoy. Moreover, Miss Laye is a lovely *raison d'être* for the glamorous photography of Mr. Max Greenbaum, whose camera adds magic to the moonlight and polish to palatial halls. For though this musical comedy has no room for show-girls and dance ensembles, it has its pictorial opportunities, its marble magnificence, and lively crowd-scenes. From these last, mainly concerned with revolutionary alarms and excursions, Mr. Elvey not only extracts a fair amount of excitement, but also some shrewd satirical inspiration. Here, then, is a refreshing picture, a midsummer fantasy, amusingly conceived and set tripping to pleasant music, with sufficient wit to leaven its absurdities and sufficient impetus to carry it gaily to its goal.

"MADAME DU BARRY."

First National's dip into the lucky-bag of history has resulted in "Madame Du Barry," a picture that makes its bow at the Carlton Theatre before New York has seen it—an unusual event for a big Hollywood production, and

one that proves the importance attached to this chronicle of a *courtisane's* career. The film was booked, I am informed, almost immediately after the first print arrived in this country a week or so ago. I am further informed that this is "one of the most expensive and carefully produced pictures made at the First National studios for a very long time." I do not for a moment doubt any of these statements. For the story of the Du Barry, who restored a semblance of youth and all youth's folly to an aging King, who drained his coffers and scandalised his Court, is rich in screen material. It is enacted against a background that gives every opportunity to showmanship and reaches the zenith of extravagance. It is, in short, a thoroughly "expensive" subject, and, as such, it satisfies the film-producer's idea of what history should be. I hasten to assure you that full justice has been done to the pomp and luxury of Louis XV's environment.

Pictorially, this picture is a luscious tit-bit, and the satisfying of a rapacious woman's caprices fill the screen with a welter of silk and satins, with fluttering furbelows and nodding plumes, with prancing steeds and petulant Court ladies. The director, Mr. William Dieterle, has succeeded in creating an atmosphere of unbridled luxury, but he has been less fortunate in developing the human element behind the drama of intrigue and royal infatuation. With the exception of the King himself, and, thanks to a clear-cut characterisation by Miss Verree Teasdale, of the implacable Duchesse de Grammont, his protagonists are lay figures pushed hither and thither on a costly chess-board. The plot that thrust the Du Barry into the King's

"PRINCESS CHARMING" AT THE NEW GALLERY: EVELYN LAYE IN HER NEW RÔLE—THE PRINCESS AWAKENED BY THE ROAR OF A REVOLUTIONARY MOB.

stage-show, it would deserve our gratitude. But "Princess Charming," which has supplanted the successful "Evergreen" at the New Gallery, has qualities beyond those of mere demonstration. It is not to be treated only as an obliging peg on which to hang a sermon. It is gay, it is slickly directed, it is well written, and it is neatly decorated with comedy cameos, to which a carefully chosen company does full justice. The production is, actually, a return to the methods of Mr. Ernst Lubitsch, a return for which, only recently, I put up an earnest plea. If Mr. Maurice Elvey has not been above borrowing a hint or two from the Lubitsch formula, the film is none the worse for that. At rock-bottom, its story, which acknowledges as its source—somewhat remote, I imagine—a play entitled "Alexandra," by M. F. Martos, cannot, I admit, lay claim to great originality. The escape from the "back-stage musical" has been made *à la* Ruritania, and the sort of thing that is wont to happen in these fictional realms happens all over again. With a difference. The difference lies in the director's handling of his material, in his pace, his refusal to truckle to the more romantic elements of a royal escapade. By lifting into prominence the purely comic figure of an insurance agent, who rattles through the picture with all the cocksureness and the quick-fire repartee in which Mr. Max Miller specialises, Mr. Elvey successfully introduces a personality of the modern dynamic school to explode squibs amongst the pretty fireworks of the Ruritanian legend. Why Mr. Miller, apparently an exceptionally competent agent of the Colossal Insurance Company, who is caught up in the revolution that robs Princess Charming of her throne, and does a lot of useful work in steering her through her subsequent troubles, should turn out to be an escaped lunatic in the end, leaves me guessing. Certainly, Mr. Miller, equipped with abundant assurance, full of resource when it comes to saving his own skin or another's, seemed to me about as sane, if not a trifle saner, than anyone else in this light-hearted fantasia, excepting, possibly, in his solicitude for a stray kitten and a disreputable umbrella.

However, the point is of no importance, since Mr. Miller is the best of company, whether badgering his victims into "signing on the dotted line," "paging" a King in a deserted palace, or, in the disguise of a servant-girl at the royal hunting-lodge, shaking up a cocktail coffee. But if the ubiquitous nature of his part almost allows this volatile comedian to run away with the comedy honours, the delightful partnership of Mr. George Grossmith and Miss Yvonne Arnaud must not be overlooked. They play into each other's hands with the ease and urbanity of perfect technique. Mr. Grossmith's impoverished King, embarking on a marriage of convenience with the Princess Elaine, the



THE IMPERIOUS LADY, WHOSE WHIMS HELD THE KING OF FRANCE IN THRALL, IN A PENSIVE MOOD: DOLORES DEL RIO AS MADAME DU BARRY.

"Madame du Barry" centres round a number of extravagant episodes, more or less historical, in the life of the famous courtesan. To provide her with "snow" in order that she may go sledging in August, Louis XV. has all the sugar in Paris bought up! When her opponents at Court steal her wig and gown in order to prevent her being formally presented at Court, the Du Barry, nothing daunted, appears before his Majesty in her nightgown. Finally, the advent of Marie Antoinette to Court brings about the Du Barry's downfall.



"MADAME DU BARRY," NOW AT THE CARLTON: DOLORES DEL RIO AS THE FAMOUS COURTESAN IN ONE OF HER BEWITCHING TOILETTES.

path, a tool of the astute Duc de Richelieu, the countermoves of de Choiseul, Prime Minister of France, lack the urgency of great issues at stake, nor are they driven forward to any dramatic impact. They merely pad out the intervals between the audacities of an adventuress, whereas they should have supplied the strong—even, if you will, melodramatic, thread on which to hang those audacities. Miss Dolores del Rio, as Madame Du Barry, romping radiantly through the picture and lovely to look at, finds little chance to justify the description of her "infinite variety" tendered by the Duchess, and only one genuinely dramatic moment when the death of her royal lover heralds her downfall. It is not wholly Miss del Rio's fault that the woman of brains and wit scarcely ever penetrates the mask of the saucy guttersnipe. Mr. Reginald Owen fares a great deal better as King Louis. His portrait is firmly drawn, his senile passion balanced by moments of regal dignity and leavened by a cynical recognition of his own weakness. Mr. Owen's fine performance stands up to the overwhelming showmanship of this spectacular picture.

COMMUNIST DISTURBANCES IN AMSTERDAM.



EVIDENCE OF TROUBLE IN AMSTERDAM, WHERE RIOTS BROKE OUT FOLLOWING CUTS IN UNEMPLOYMENT "DOLE": A BRIDGE RAISED—A PRECAUTIONARY STEP TAKEN BY THE AUTHORITIES.



A SCENE IN THE JORDAAN DISTRICT—THE "EAST END" OF AMSTERDAM—AFTER THE RIOTS ENGINEERED BY COMMUNISTS: A STREET LITTERED WITH PAVING-BLOCKS AND BRICKS; AND A DAMAGED TREE.



WHEN THE AUTHORITIES HAD GOT THE SITUATION IN HAND: POLICE WATCHING A BLOCK—AMID TORN-UP PAVING-STONES.

On July 5, desperate fighting occurred in Amsterdam between large bodies of Communists and police in the district of Jordaan, Amsterdam's "East End." When barricades were set up by the rioters the police opened fire. The trouble continued on July 6. A desperate attempt was made to set a bridge on fire, but was frustrated by the fire brigade. The rioters also opened a number of bridges to hinder the police. By this time armoured cars were patrolling the streets; marines were guarding the docks; and the city police had been reinforced by national and military police. The riots were engineered by Communist agitators, and the most serious fighting took place in the Jewish and poorer quarters. The occasion of the trouble was the reduction in the "dole" given to the unemployed. When rioting was renewed during the week-end, Dr. Colijn, the Premier, arrived in Amsterdam to take charge of the situation. It was stated in some quarters that the police had shown want of vigour in suppressing the disorders.

CALM AFTER THE STORM IN GERMANY.

The position of Herr von Papen, the German Vice-Chancellor, after those violent events in early July which received the name of the Hitler "purge" was somewhat obscure. He had dared to criticise the Nazi régime in his Marburg speech, and for some time it was not clear whether the police outside his house were guards or gaolers. He was reported to be about to resign; but later (July 4) his resignation was officially declared to be "out of the question."—On July 2, while the lists of executed Storm-Troop leaders were still coming out, the King and Queen of Siam fulfilled their intention of visiting Germany. They arrived in Berlin from Hamburg that evening and were received at the station by Baron von Neurath, the Foreign Minister. Later they received Herr Hitler himself in the hotel in which they were staying. Herr Hitler's guards, it is stated, accompanied him into the very corridors of the hotel. On July 5 the King and Queen took luncheon with President von Hindenburg at Neudeck, in East Prussia. On the following day they visited Potsdam and inspected the Park and Palace of Sans Souci.



THE GERMAN VICE-CHANCELLOR, WITH HIS WIFE, WHEN NO LONGER "UNDER GUARD": HERR VON PAPEN, WHOSE RESIGNATION WAS EXPECTED BUT WAS LATER DECLARED TO BE "OUT OF THE QUESTION."



SHORTLY AFTER HIS FATEFUL CONVERSATION WITH HERR HITLER—FOLLOWING THE NAZI "PURGE": PRESIDENT VON HINDENBURG AWAITING THE KING AND QUEEN OF SIAM AT NEUDECK.



GENERAL GÖRING ENTERTAINS FOREIGN VISITORS—NOT LONG AFTER THE EXECUTIONS IN BERLIN: THE QUEEN OF SIAM WITH HERR HITLER'S "MITTENLESS" COLLEAGUE

"THE OLD ORDER CHANGETH": PAST AND PRESENT IN CURRENT NEWS.



THE PRINCESS ROYAL'S FORMER LONDON HOME UNDER DEMOLITION: REMOVING THE GREAT MARBLE STAIRCASE AT CHESTERFIELD HOUSE, ORIGINALLY BROUGHT FROM CANONS, EDGWARE.

It was decided recently that Chesterfield House, formerly the London home of the Princess Royal and the Earl of Harewood, should be pulled down and its place taken by a great block of flats. Thus the historic mansion where Dr. Johnson once went to see Lord Chesterfield (the fourth Earl, and author of the famous "Letters"), for whom it was built from designs by Isaac Ware, goes the way of Grosvenor House and Devonshire House, with others of their kind. Their disappearance is a sign of the times, for the day of the great "town house" is almost over, while on every side London sees huge buildings—flats, shops, or hotels—arise on the site of some demolished residence. The great marble staircase in Chesterfield House came from Canons, Edgware, the seat of the "princely" Duke of Chandos, when it was pulled down in the year 1774.



CHESTERFIELD HOUSE, WITH ITS MEMORIES OF DR. JOHNSON, IN THE HANDS OF THE HOUSEBREAKERS: WORKMEN ENGAGED IN DETACHING A FINE OLD ITALIAN FIREPLACE.



THE CUNARD AND WHITE STAR HOUSE FLAGS FLOWN TOGETHER FOR THE FIRST TIME: HOISTING THEM IN THE "ALAUNIA," WITH THE CUNARD FLAG ABOVE.

On July 6 the registry of the Cunard and White Star liners was officially transferred to the new combined company, Cunard White Star Ltd.; and on the 7th the flags of both lines were hoisted in its ships. On former Cunarders the Cunard flag is flown above; on former White Star liners the position is reversed. Our photograph, taken at Southampton, shows in the background the "Aquitania."



THE WEEK'S MASTERPIECE AT THE VICTORIA AND ALBERT: A 16TH-CENTURY CHINESE WINE-JUG.

Among customs inherited by the Renaissance from the Middle Ages was that of adding gold or silver mounts to vessels esteemed for their rarity, beauty, or supposed medicinal properties. This Chinese porcelain wine-jug was thought worthy of that distinction. It must have been comparatively new when it arrived in this country in the reign of Elizabeth. The mounts bear the hall-mark for 1585-6.



THE QUATERCENTENARY OF JACQUES CARTIER'S LANDING IN CANADA COMMEMORATED IN FRANCE: A BUST OF THE NAVIGATOR UNVEILED IN PARIS.

Canada is this year celebrating various historic anniversaries, including the quatercentenary of Jacques Cartier's landing there in 1534, when he explored the Gulf of St. Lawrence. This bust was given by the Comité France-Amérique. It is inscribed: "On 24 July, 1534, Jacques Cartier of St. Malo lands in Canada and takes possession of New France in the name of Francis I."



REMOVING THE "TOP HAMPER" OF WATERLOO BRIDGE: "MERE HOUSEBREAKING" COMPARED WITH THE DIFFICULTIES TO BE FACED IN DEMOLISHING THE ARCHES.

Announcing recently methods adopted for the demolition of Waterloo Bridge, the Clerk of the L.C.C. stated: "Rennie's massive bridge . . . is safe so long as one arch pushes against the next arch, but in a series of arches the failure of one has led in several instances to adjacent arches falling down. The removal of the top hamper . . . balustrades, frieze, pavement, and roadway, is mere 'housebreaking,' but the removal of the arches is a problem."



DROUGHT TROUBLES IN ROTTEN ROW, NOW UNWATERED, THAT LED TO A QUESTION IN PARLIAMENT: CLOUDS OF DUST RAISED BY RIDERS AFFECT THE THROATS OF PEDESTRIANS. Rotten Row has been shunned of late by the throngs of people in Hyde Park, who were afraid of developing something like "Wimbledon throat" from the clouds of dust raised by riders. The watering of the Row was stopped as one of the measures of water economy in the Royal Parks. A question on the subject was asked in Parliament on July 9. In replying, Mr. Ormsby-Gore appealed to riders not to use after 9 a.m. the part of the Row between Albert Gate and Hyde Park Corner.

HOME NEWS IN PICTURES: NOTABLE CIVIC AND OTHER OCCASIONS.



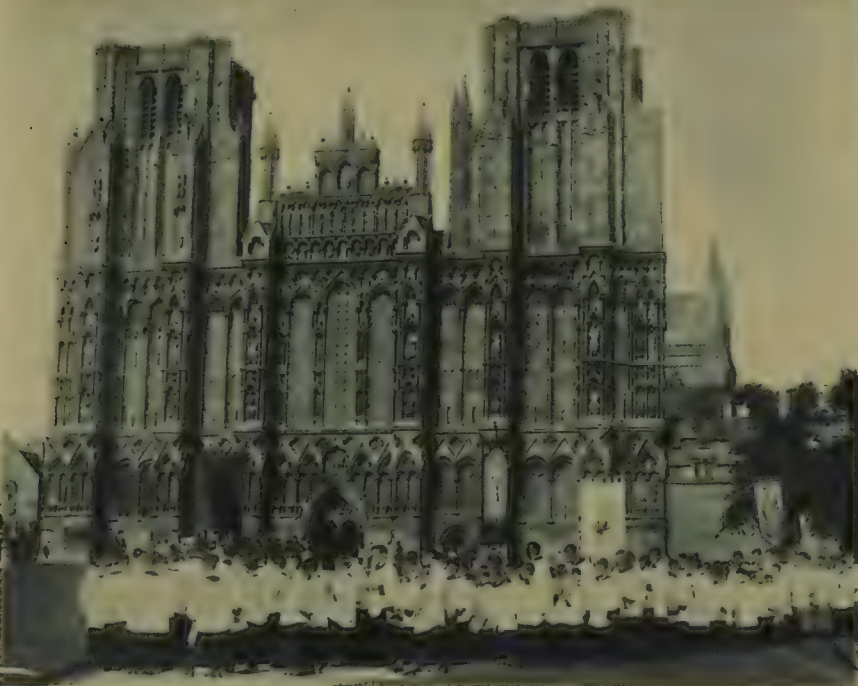
THE NEW UNIVERSITY LIBRARY AT CAMBRIDGE: SIR GILES GILBERT SCOTT'S COMPLETED STRUCTURE; VIEWED FROM THE AIR.

The new University Library at Cambridge has been built to the design of Sir Giles Gilbert Scott. It is situated on the farther side of the river from the town, adjacent to the Clare College War Memorial Buildings seen in the left foreground of our photograph. The old library, which had been a centre of study for nearly 600 years, was closed on May 30. The books were subsequently transferred to their new quarters.



A BUILDING RECENTLY OPENED BY THE DUCHESS OF YORK: THE NEW CENTRAL LIBRARY AND GRAVES ART GALLERY IN SHEFFIELD.

In the absence of the Duke of York through indisposition, the Duchess of York opened the new Central Library and Graves Art Gallery in Sheffield. This gallery was the gift of a citizen, Alderman J. G. Graves, who provided £20,000 for its erection, besides £10,000 towards the cost of the library. The Art Gallery houses a number of modern works, including Cézanne's "Card Players," loaned by the Courtauld Institute. (See also page 52.)



THE SOMERSET CHORAL FESTIVAL AT WELLS CATHEDRAL: CHORISTERS IN PROCESSION OUTSIDE THE FAMOUS WEST FRONT.

Of late there has been a timely revival of interest in our great cathedrals. The recent pilgrimages, it may well be thought, serve to tighten the bond between the cathedrals and the life of the nation. In our photograph Wells Cathedral is seen still holding a vital place in the lives of Somersetshire people, on the occasion on which it shelters the county choral festival.



A PICTURESQUE MANX OCCASION: THE SCENE AT THE OPENING OF THE TYNWALD, OR OPEN-AIR PARLIAMENT, IN THE ISLE OF MAN.

A correspondent who sends this photograph notes: "One of the quaintest ceremonies still extant was gone through in the Isle of Man when the annual open-air Parliament was opened (on July 5). It has been held uninterruptedly for nearly 1000 years. The 'Tynwald,' as it is termed, was held at Tynwald Hill, at St. John's, near Peel, and the day was a general holiday on the island." The Tynwald is stated to be the last surviving open-air National assembly in Europe.



THE FUNERAL OF THE LORD MAYOR'S SON, WHO WAS KILLED IN THE R.A.F. DISPLAY: THE COFFIN, ON A TRAILER DRAWN BY A MOTOR-TENDER, ARRIVING AT ST. PAUL'S.

The funeral of Squadron-Leader Stanley Collett (son of the Lord Mayor of London), who lost his life in an accident at the Royal Air Force Display, took place on July 4, with full military honours. The service at St. Paul's was attended by a representative of the Prince of Wales and by the Court of Aldermen and Common Council. The coffin, draped in the Union Jack, was carried to the Cathedral on a trailer drawn by a motor-tender. Among the pall-bearers was Squadron-Leader Lord Clydesdale.

THE ENGLISH "VAN DER LUBBE."

BEING AN APPRECIATION OF

"TRIAL OF GUY FAWKES" AND OTHERS (THE GUNPOWDER PLOT). Edited by DONALD CARSWELL.*

(PUBLISHED BY WILLIAM HODGE AND CO., LTD.)

HOW many of those who still celebrate Guy Fawkes Day could explain the causes of the famous conspiracy? Certainly they are not animated to-day by religious partisanship. The perpetuation of the festival may be ascribed partly to the business aptitude of street urchins, whose time-honoured appeal—"Spare a copper for the guy!"—is nowadays heard several days before the actual date. Something is due also, no doubt, to the

view, that there was a highly organised conspiracy providentially discovered at the last moment; second, the argument of Roman Catholic writers such as Father Gerard, S.J., that there was no plot, but only a diabolical "frame-up" contrived by the Government Secret Service; and, thirdly, the "critical, mediating view that there was a plot, but that it was early known to the Secret Service, who allowed it to proceed, and even fostered it, until the

time was ripe for a dramatic discovery." The author does not adjudicate upon these conflicting views. His aim has been to summarise impartially all the available evidence and leave readers to form their own conclusions. At the same time he declares that "no serious historian nowadays regards the Gunpowder Plot as the straightforward melodrama that one learns at school," and he ranks it among historical mysteries. He also points out that, at the trial, no oral testimony was given, the accusers relying chiefly on confessions extracted under torture. There was no evidence offered, for example, about the mining operations beneath the House of Lords. Elsewhere, he suggests an element of political "cookery" in the official version. Outlining a potential modern parallel to the Gunpowder Plot, he remarks: "Now, one can imagine

surroundings. Mr. Carswell gives a useful "Who's Who" of the principal plotters and discoverers, with short biographical data. The plot, he points out, was quite a family affair; for there were two pairs of brothers—the Wrights and the Winters—besides relatives by marriage, amongst the conspirators. Most of them were comparatively young men and belonged to good families, except Catesby's servant, Thomas Bates. There is an amateurish air about the whole business. "It was indeed," says Mr. Carswell, "the craziest scheme that ever took possession of the minds of desperate men."

It is rather surprising that the tale of the Gunpowder Plot has not been more exploited in the novel, the play, or the film, for it has all the necessary ingredients—intrigues, fights, escapes, captures, secret hiding-places in country houses, and other exciting situations, with the favourite execution motif looming ahead, and even a romantic love element in the person of Mistress Anne Vaux (daughter of Lord Vaux of Harrowden), to whose virtue Henry Garnet on the scaffold paid chivalrous tribute. Mr. Carswell has recognised the dramatic possibilities by presenting the story, in the course of his long and lucid introduction, in the form of a synopsis of a five-act tragedy. The whole volume is made as thrilling as possible, consistently with the reproduction, in the trial scenes, of the cumbersome judicial procedure and long-winded phraseology of the period, and the interminable orations of Coke, the Attorney-General—wherein the parade of classical learning, in numerous Latin quotations, contrasts strangely with his recital of the gruesome barbarities to be inflicted on the traitors according to the custom of the time. Other speeches given here are those of Robert Cecil, Earl of Salisbury, Secretary of State, and the Earl of Northumberland, while as an appendix is added a history of the plot written by King James himself.

It does not appear that Mr. Carswell has used any hitherto unpublished information. The materials for a record of the trial, he says, are extremely scanty, but he mentions other printed sources, and, in particular, one to which he evidently has not had access. "Probably by far the most important material," he writes, "is lying hid among the Hatfield Papers. We must wait patiently until the Historical Manuscripts Commission choose to issue their next volume. The last volume, published some years ago, most tantalisingly breaks off just before the relevant period." It would be interesting to collect records of contemporary opinion. Shakespeare, for instance, was alive then, and had still to produce ten plays. Do they contain any veiled allusions or analogies of character and incident?

C. E. B.



CONSPIRATORS IN THE GUNPOWDER PLOT: AN ANONYMOUS PRINT SOMETIMES ATTRIBUTED TO SIMON DE PASS (1591-1644): (FROM LEFT TO RIGHT) THOMAS BATES (CATESBY'S SERVANT), ROBERT WINTER, CHRISTOPHER WRIGHT, JOHN WRIGHT, THOMAS PERCY, GUIDO (GUY) FAWKES, ROBERT CATESBY, AND THOMAS WINTER.

The eight conspirators tried and executed were Robert and Thomas Winter, Guy Fawkes, John Grant, Ambrose Rookwood, Robert Keyes, Thomas Bates, and Sir Everard Digby. Catesby, Percy, and the brothers Wright (John and Christopher) were killed at Holbeach House, Staffordshire, in a fight with the Sheriff of Worcestershire and his men, who went to arrest them there on November 8, 1605.

Illustrations reproduced from "Trial of Guy Fawkes" and Others (The Gunpowder Plot). Edited by Donald Carswell. By Courtesy of the Publishers, Messrs. William Hodge and Co., Ltd.

whole-hearted co-operation of the fireworks industry; and it may be noted further, as a by-product of the occasion, that Mr. Fawkes has given his Christian name to the American language, as a synonym for the English "bloke." But probably he owes his fame most of all, like many another hero, to the art of song; that is, to the unknown bard who wrote that historic stanza beginning—

Remember, remember
The fifth of November!

We need not pause to consider what difference it would have made if the fateful meeting of Parliament had been held, as originally arranged, in an earlier month that did not rhyme with "remember"!

In our own day, when the science of explosives has exceeded the wildest dreams of Guy Fawkes, the pyrotechnic side of his anniversary has rather eclipsed the effigy-burning, but it was not always so. In Chambers' "Book of Days," under November 5, we read: "The appointment of this day, as a holiday, dates from an enactment of the British Parliament in January, 1606." (This was two months after the affair, and the conspirators were executed on the last two days of that January.) The article in Chambers (written in 1863) proceeds: "In former times in London the burning of the effigy of Guy Fawkes was a most important and portentous ceremony. The bonfire in Lincoln's Inn Fields was conducted on an especially magnificent scale. Two hundred cart-loads of fuel would sometimes be consumed in feeding this single fire, while upwards of thirty Guys would be suspended on gibbets and committed to the flames. Another tremendous pile was heaped up by the butchers in Clare Market. . . . The uproar throughout the town from the shouts of the mob, the ringing of bells in the churches, and the general confusion which prevailed, can but faintly be imagined by an individual of the present day."

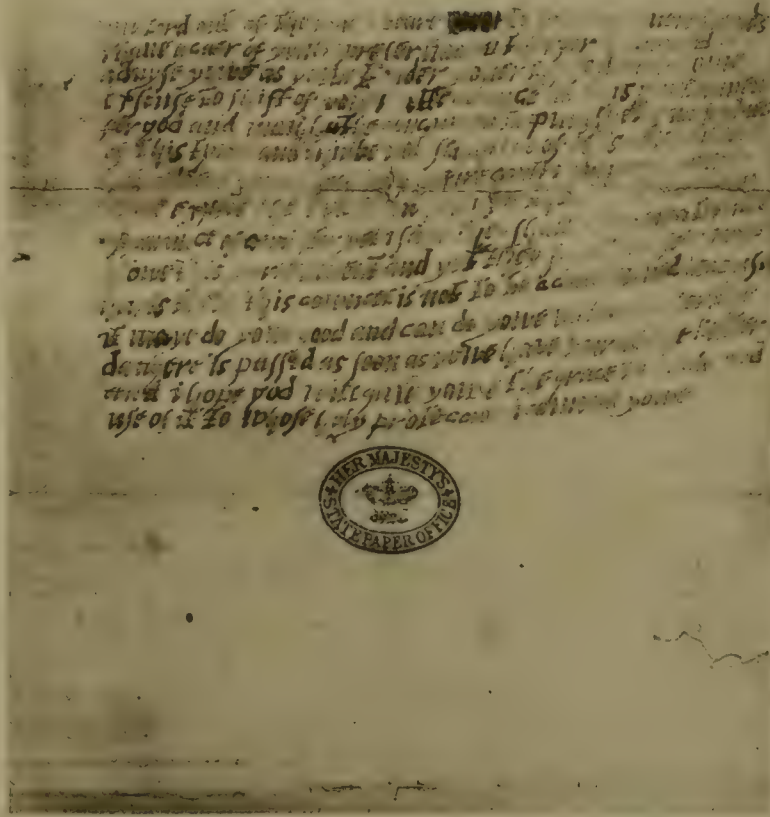
At the outset of his book (a recent addition to the famous series of Notable British Trials), Mr. Donald Carswell draws an interesting comparison with recent events in Germany. "Between Guy Fawkes," he writes, "and his German analogue, Van der Lubbe, of course, there are obvious differences. The former was the engineer who was to blow King, Lords, and Commons to the moon. The latter had a more limited and humane objective—to destroy the Reichstag building as the great symbol of Parliamentarism—and he succeeded where his more ambitious predecessor failed. But in both cases the crime enured to the benefit of those against whom it was ostensibly directed; that is (to use the jargon of to-day), it turned out to be first-class Government propaganda." The unfortunate Van der Lubbe, who was not made of the same stuff as his seventeenth-century prototype, is hardly likely to give his name to a Nazi commemoration.

Mr. Carswell suggests three possible opinions regarding the Gunpowder Plot—first, the conventional Protestant

the late Edgar Wallace using such a plot very amusingly, but that is about the measure of it. Nobody could take it as a plausible speculation, much less as a statement of actual happenings. Yet it is, if anything, more credible than the story that Cecil not only persuaded his contemporaries to accept, but also imposed upon posterity."

Furthermore, the author describes the subsequent trial of Henry Garnet, Superior of the Jesuits in England, as "a travesty of justice." On the other hand, he admits that the confessions of Fawkes and Thomas Winter, "though manipulated to a certain extent in the interest of the prosecution, may be accepted as at least 75 per cent. genuine." If so, that appears to dispose effectually of the "frame-up" theory, for these confessions—particularly Winter's—tell the story of the plot in all its main features. Indeed, they do not leave much room for mystery, except, of course, regarding certain details, and such questions as the extent to which the authorities knew beforehand what was going on, and the real origin of the letter to Lord Montague (which ostensibly "gave away" the plot) warning him to be absent from Parliament on the fateful date. One point that does not seem to be raised here is—where and how did the conspirators obtain such large quantities of gunpowder? Presumably these purchases would in themselves have caused much "wagging of tongues" and thereby aroused suspicion.

Although Guy Fawkes has gone down to popular history as the arch-conspirator, and plays the name part on the title page, he was merely one of eight tried for treason, and this book equally concerns the rest, besides Catholic priests involved, and much space is occupied by the separate trial of Father Garnet. Fawkes has become the "star" of the company as "the stout fellow" chosen for the post of danger; his task it was to fire the mine, and he was the first to be caught, almost (but not quite!) in flagrante delicto. The real originator of the explosion plan was Robert Catesby, whose namesakes now "take the floor" in smoother



THE MYSTERIOUS WARNING THAT LED TO THE DISCOVERY OF THE GUNPOWDER PLOT: THE MONTEAGLE LETTER, RECEIVED BY LORD MONTEAGLE, AT HOXTON, ON OCTOBER 26, 1605.

This famous letter reads: "My lord, Out of the love I bear to some of your friends I have a care of your preservation, therefore I would advise you as you tender your life to devise some excuse to shift of your attendance at this Parliament, for God and man hath concurred to punish the wickedness of this time, and think not slightly of this advertisement but retire yourself into your country where you may expect the event in safety, for though there be no appearance of any stir yet I say they shall receive a terrible blow this Parliament and yet they shall not see who hurts them. This counsel is not to be contemned, because it may do you good and can do you no harm, for the danger is past as soon as you have burnt the letter, and I hope God will give you the grace to make good use of it, to whose holy protection I commend you." The letter was attributed to Francis Tresham, brother-in-law of Lord Montague and a cousin of Catesby and the Winters. Tresham was arrested as a conspirator, but died in the Tower before the trial.

* "Trial of Guy Fawkes" and Others (The Gunpowder Plot). Edited by Donald Carswell, of the Middle Temple, Barrister-at-Law. With six Illustrations. A volume of the Notable British Trials series. William Hodge and Co., Ltd.; 10s. 6d. net.)

ABORIGINAL AMERICAN GOLDWORK IN A LONDON AUCTION-ROOM.

REPRODUCTION BY COURTESY OF MESSRS. SOTHEBY'S, NEW BOND STREET.



RAMOS-RUIZ TREASURES FOR SALE: A DIADEM (A); A FOX-IDOL (B); A SEAL-SHAPED OBJECT (C); A NUT-SHAPED OBJECT (D); A QUIMBAYA NATIVITY-PLAQUE (E); A RATTLE (F); A BELL (G); A BREAST-PLATE (H); AND A DIADEM (I).

The gold objects illustrated here form part of the collection of the late Señor Ramos-Ruiz, and were found in tombs of the aboriginal native tribes, Chibchas, Quimbayas, and Caribbeans, which, before the advent of the Spaniards, inhabited what is now the Republic of Colombia. They are to be sold at Sotheby's on July 18. Their size may be judged from the crescent-shaped diadem (A), which is three inches high at the centre and 10½ inches long. This is Chibcha work. On each side of it are two lizards with heads to the centre, symbolical of abundance. The Quimbaya idol (B) represents a seated human figure with the head of a fox, symbolical of cunning. On each side project wings, and it wears a double crown. The seal-shaped object (C) has a twisted staff extending

from its top, at the end of which is a bird's head with a worm in its beak. The spherical object (D) probably represents a large nut; and loose inside it is a polished emerald representing a kernel. The Quimbaya nativity-plaque (E) shows the mother lying with upraised hands and knees, and wearing an elaborate horned nose-ring. A narrow plate rises above her body, and on it is the child newly born, feet first. This relates to the veneration of the Quichas for the child born feet first. The shape of the breast-plate (H) is that of a tower; while at the top are four birds of prey, or hornbills. Possibly it is a warrior's ornament. The Chibcha diadem (I) was probably for sacerdotal use. Its central ornament is formed by a crescent.



THE P. A. S. Phillips collection of tobacco- and snuff-boxes came under the hammer at Sotheby's last week (Wednesday, July 4), and certain parts of it seem to call for additional comment—not that I have any controversial suggestions to make about the pieces chosen to illustrate this page, but because these horn boxes are noteworthy examples of a minor art which enjoyed a brief popularity at the beginning of the eighteenth century. They must have been produced in large numbers, but, like other odds and ends of 'no intrinsic value, not many have survived the battering of constant use: where a silver box is preserved, even though the hinge is broken, a horn box is thrown away. They are, therefore, quite rare, and they have a very real quality which makes them well worth the attention of the collector. One need not be a Cræsus to possess them—on the other hand, they are by no means the shoddy rubbish which so often brings quite absurd prices at auction. No doubt they would be better appreciated if the material of which they are made were not rather dark and forbidding; but, once you make up your mind that a horn box cannot have the superlative beauty of a gold and enamelled one, you can begin to see that the best of them have a sober style of their own which is fitting and, in the true sense of the word, classical, hardly inferior to the fine medals upon which many of them are based.

I suppose the professional medallist would look down upon these humble followers of his art as low-brow artisans who debased and popularised a *métier* for which silver, gold, and copper were the only worthy materials. Classify these boxes, if you like, as the sort of thing which would to-day be carried out by mass production in bakelite or some such cheap synthetic material, and you still have to admit that they are examples of good design well adapted for their purpose. Now that manufacturers of similar things in this country, suitably guided, advised, and encouraged by the Council of Art and Industry, are developing a conscience in such matters, these early experiments in the marriage of fine art to utility are of very definite interest.

The late Mr. P. A. S. Phillips happened to be a careful

A PAGE FOR COLLECTORS. HORN TOBACCO-BOXES.

By FRANK DAVIS.

Probably the best known of his boxes is the "Drake Arms" box of Fig. 1 (right), many of which used to be offered to collectors as the genuine original "Sir Francis Drake's Snuff-box"!—absurd, of course. The box, of which several variant types are in existence, is signed and dated 1712, and its design is composed of a version of the Drake family arms and crest, with the colours of the shield indicated by initial letters S and A, for Sable and Argent. At the bottom left, by the shield, will be seen a drake—an obvious play upon the name. The late Sir Hercules Read—

1. HORN TOBACCO-BOXES BY THE WELL-KNOWN EIGHTEENTH-CENTURY CRAFTSMAN, JOHN OBRISSET: (LEFT) A BOX WITH THE HEAD OF PETER THE GREAT, WHO VISITED ENGLAND IN 1697; (RIGHT) THE VERY FAMOUS DRAKE ARMORIAL BOX, BEARING THE DRAKE ARMS, AND SIGNED AND DATED 1712.

Reproductions by Courtesy of Messrs. Sotheby's.

made in China for the English market will call to mind many similar literal copyings of the original design. There are three other types of this box showing slight variations, one of them—possibly a trial piece—in the Museum of the Royal United-Service Institution in Whitehall. The family tradition appears to be that the third Baronet, Sir Francis Drake, of Buckland, Devon (descended from the navigator's brother, Thomas), had these boxes made as presents for his political supporters in the borough of Tavistock. Phillips preferred to believe that they were made to commemorate the coming-of-age, in 1714, of the son of this Sir Francis, who succeeded to the baronetcy in 1717—a quite unnecessary assumption, unsupported by any real evidence or family tradition.

Of horn boxes decorated with portrait-heads, a first-class example is to be seen in Fig. 2—the bust of Charles I. after the medal made by John Roettiers in 1670. This is signed OB, Obrisset's usual signature. It is not uninteresting to note that, whereas a modern craftsman would probably sign J. O., Obrisset adopted the usual practice of the silversmith, who invariably used the first two letters of his surname. Not so fine, but of considerable historical

interest, is Fig. 1 (left), a portrait of Peter the Great of Russia, who was in England in 1697, and both impressed and disgusted our ancestors. This is ascribed to Obrisset on the ground of its resemblance to a portrait of Queen Anne by him in the British Museum collection. Another Peter the Great portrait, in the fashionable stilted, heroic convention of the period, is Fig. 5, by Samuel Lambelet, the German or Swiss who was Obrisset's contemporary, and, if we can judge by his name, also a Huguenot exile. Phillips could find no record of his ever having lived in London, and suggested that this box may have been made by Lambelet in Brunswick. Peter created the Russian fleet in 1714, and the ships are to be seen in the background between the horses' legs: he visited Prussia in 1717, which suggests a possible date for this box.

Another maker is represented by Fig. 3—F. Baker, who was responsible for this rather pleasant conceit, after an engraving by Hogarth. The Lumber Troop was a drinking club which conducted its affairs with a proper hilarity and sported this so-called coat of arms—Bacchus and Ceres as supporters, with Minerva's owl standing on a barrel; in the shield a star, a crescent, a punch-bowl, and what I take to be a horn lantern. Motto: "In Nocte Laetamur."

2. A GOOD EXAMPLE OF AN OBRISSET TOBACCO-BOX BEARING A PORTRAIT HEAD: A BUST OF CHARLES I., AFTER THE MEDAL MADE BY JOHN ROETTIERS IN 1670; AND SIGNED "OB."

most learned of antiquarians—made a curious slip when writing about the British Museum specimen many years ago—he thought this bird was a swan, and suggested it might be the arms of Obrisset! The S and A can, no doubt, be easily explained: Obrisset probably had a drawing to work from, and misunderstood the two letters, which were merely working instructions: amateurs of heraldic porcelain



3. A QUAIN TOBACCO-BOX BY F. BAKER: A COPY OF AN ENGRAVING BY HOGARTH OF THE "ARMS" OF THE LUMBER TROOP—A POPULAR DRINKING CLUB.

and pertinacious searcher of parish records, and he disinterred from several sources—too numerous to be mentioned here—a good deal of information with regard to the John Obrisset who was the maker of the majority of these horn boxes, and published his findings in a book which is exact and well documented, if a trifle over-elaborate. Nothing of the man's personality emerges, for direct evidence is almost entirely lacking, but at least it is certain that Obrisset is *anglicé* for Aubrisset, that he was the son of a Huguenot from Dieppe, and that his mother was the recipient of the Royal Bounty to the French Protestant refugees, in which list she is described as the widow of an ivory worker (Dieppe was the centre of an important ivory-carving industry). The first date to be found on any of his marked pieces is 1705—the last (so far), 1728, but we have no information as to the date of his death.



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5. A SIGNED TOBACCO-BOX BY SAMUEL LAMBELET: A REPRESENTATION OF PETER THE GREAT ON HORSEBACK, WHICH, IT IS SUGGESTED, MAY HAVE BEEN CARRIED OUT AT BRUNSWICK.



4. A GOOD EXAMPLE OF OBRISSET'S WORKMANSHIP: A NEGRO'S HEAD TOBACCO-BOX, PROBABLY ADVERTISING A BRAND OF TOBACCO; AND SIGNED "OB."

Finally—or, rather, all that space allows—is the Negro Head of Fig. 4, signed OB—a good, indeed distinguished, specimen of straightforward dignified design, no doubt advertising a brand of tobacco.

Perhaps one other point is worth notice: the type of the Lambelet Fig. 5 (Peter the Great on horseback) resembles several boxes by Obrisset showing George II., commemorating the Raising of the Siege of Gibraltar in 1727. It is suggested that Obrisset copied Lambelet's design: it is more likely, surely, that both craftsmen took as their model a print which possibly had nothing to do with either Peter or George? There would be nothing unusual in such easy borrowing, and one knows how prints were adapted again and again, only the heads being altered—the same horse and background would serve for Louis XIV Charles I., or Cromwell.

He said to me—who is our best long-distance runner to-day . . . ?



I said to him—I can tell you who is our champion long-distance WALKER—he's been going since 1820 . . . !

Of Interest to Women.

Alliance of Furrier and Tailor.

It is strange to be writing about furs during the dog days; nevertheless, it is necessary, as prices are at their minimum. It is not sale goods that are being offered, but furs that have been bought in the great fur "markets," to give them their technical name; and are now being converted into coats and accessories in the workrooms of the notable furriers. It must be related that the art of the furrier and tailor are closely allied, and it is through this alliance that coats have a slimming effect. The working of the skins has likewise to be taken into consideration. White fox may be dyed a variety of shades, but silver stands alone and looks askance at the dyer's vat; it is beautiful.

The Passing of Chinchilla.

It is not that fashion has been fickle where chinchilla is concerned, but the animal has become well-nigh extinct, and for this reason a coat of this fur is practically worth its weight in gold. Russian sable is regarded as the Queen of Furs, and occupies a niche alone. It is the prerogative of the wealthy. Broad-tail and mink are serious rivals; the former looks so smart when enriched with silver fox. Ermine, in its lovely white tone, as well as dyed cocoa and other tints, is extremely modish. Kolinski is decorative, but expensive. Then there are coats of moleskin, squirrel, and musquash. It is believed that in the near future sealskin will have a rôle to play: it will be swiftly followed by seal, musquash, and coney. Furs for sports and country wear in general will include leopard, tiger, ocelot, South African cat, and many kinds of lamb, the wearing of which would have caused our grandmothers to have held up their hands in horror.

The Return of the Tippet.

The return of the tippet is another conceit that must be chronicled. It is expressed in flat pelts, including broadtail and ermine, and is finished with a neat clerical collar. Sometimes a Medici collar is substituted, when it is lined with a material to match the dress or a contrasting fur. Double fox stoles are draped in a variety of ways, or it may be that they are converted into capelets. It is believed that in the near future muffs will come into their own again, both the barrel and the flat.

Australian Wool.

Well might Peter Scott and Co., of Hawick, call their Pesco productions "Empire," for their underwear is made of Australian wool which is spun in England and manufactured in Scotland. Sometimes rayon is introduced. The texture of the garments is almost as fine as a spider's web, although it wears remarkably well. They are sold practically everywhere.



Graceful in line, therefore slimming to the figure, is the Nottingham lace dress above. Irish linen makes the frock on the right; they have been specially designed for export as packing has no deleterious effect on them. Everything on this page has been made in the British Isles and has gone into residence in the salons of Debenham and Freebody, Wigmore Street. Comprehensive catalogues will be sent regularly to any part of the Empire; it facilitates business arrangements when a deposit account is opened.



Surely it may be stated without fear of contradiction that nowhere have greater developments in the fashion world taken place than in knitwear. A novelty this season is the "Twins"—that is to say, a jumper and cardigan to match: they are very kind to the woman who is not so slender. Frequently the collars of the jumpers encircle the column of the throat, while another conceit is for the collars of both garments to meet all the way round. By the way, shooting suits are knitted to suggest tweed, a favourite check is the "Glen." The suit on the left, which consists of tweed skirt and knitted cardigan, is of Scottish origin and may be seen at Debenham and Freebody's salons. London is proud of the play, deck, or beach suit, call it which you will, illustrated on the right. As will be seen, two views are given. Sea-green linen has been used for its fashioning; it consists of jacket, shorts and top—the last-mentioned may be arranged to suit the wearer. It is available in many colours.





Dinner on the Terrace of The SUMMER SPORTING.

At the SUMMER SPORTING gambling now takes place
on the Terrace in the open air—an entirely new idea.

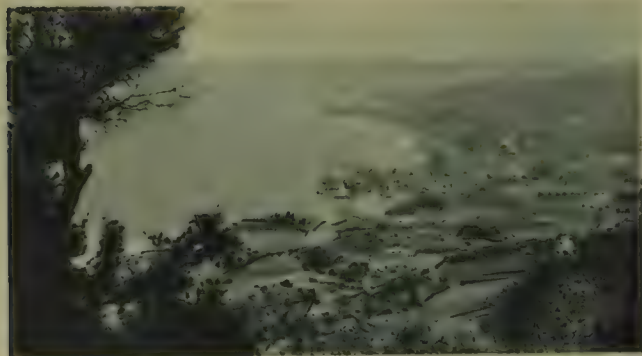
MONTE CARLO BEACH

NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

SITGES—ON THE COAST OF CATALONIA.

IN choosing a summer holiday, the charms of the coast of Catalonia should not be overlooked. They are many, and they include magnificent coastal



SITGES, THE CHARMING LITTLE SEASIDE RESORT ON THE COAST OF CATALONIA: A GENERAL VIEW SHOWING THE BATHING BEACH (ABOVE) AND THE UP-TO-DATE SWIMMING-POOL (RIGHT).

scenery, good bathing, and abundant sunshine, tempered with cooling breezes from the sea; and this coast has the great advantage, from the point of view of many people, of being little known, though it has several resorts which are well equipped and able to cater well for the summer visitor. Sitges is one of these a picturesque old town of white houses, with narrow, winding streets, but well kept and clean, and a newer part, where pretty villas shelter in the midst of delightful gardens and fine modern hotels provide excellent accommodation for the tourist; and there are shady avenues, and a spacious, tree-lined promenade, which flanks a splendid *plage*, with firm, gradually sloping sands, on a gently-curving bay, ending, to the south, in a low headland, the extremity of a low range of hills which forms a distant background to the town. A golf-course, tennis

courts, a swimming-pool, and an autodrome complete the sporting "outfit" of the place.

Sitges has other attractions also, a museum, bequeathed to the town by the poet-painter Rusiñol, and which contains several of the paintings of El Greco, and a fine collection of Catalan ironwork; and, within easy reach, by rail or by car, are Vilanova i Geltrú, where there is a twelfth-century castle, and Vilafranca del Penedès, which owns an interesting basilica—of the Church of Santa Maria. Then one can visit the famous monasteries of Poblet and Santas Creus; and Lerida, an old fortified town dating back to Roman days, with a thirteenth-century cathedral of Gothic architecture, and many very interesting buildings, including the Casas Consistoriales, or Town Hall, with curious thirteenth-century windows, with small arches and double columns, supposed to have been built during the transition period from the Roman to the Gothic style.

Even greater is the archaeological and



historical interest attaching to Tarragona, which lies an easy rail journey to the south of Sitges. Tarragona was the old Roman capital of the province, built upon a hill overlooking the Mediterranean, with a glorious view of the Catalan coast. It is said to have been the gateway through which the Roman civilisation entered Spain. Two of the Roman Emperors, Augustus and Hadrian, lived there for a time, and inside and outside the city there are Roman remains of very great importance, whilst many of the smaller

antiquities are in the Tarragona Museum. There are noteworthy buildings also, of the Middle Ages, notably the Cathedral, in a dominating position on a hill where once stood a temple dedicated to Jupiter Ammon!

Another merit possessed by Sitges is that of being easily accessible. It is only 125 miles from the French frontier, with frequent express trains to Paris and beyond, and a matter of but 25 miles from Barcelona; thus giving one the opportunity of spending a few days in the beautiful capital of Catalonia, where there is to be found a delightful blend of the old and the new. Indeed, there is so much to see and to do in Barcelona that you will wish to linger much longer in this most charming city.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

RACING cars are barred by the Royal Automobile Club for this year's Tourist Trophy Race, which will be run on the Ards Road Circuit, near Belfast,



A VAUXHALL "LIGHT SIX" AT A "HAIRPIN" THAT MUST BE TREATED WITH RESPECT: ON THE ROAD TO LAKE VYRNWY, WALES.

on Saturday, Sept. 1. That is as it should be, although racing drivers are apt to grumble when they cannot run their "specials," as this race was organised "to improve the breed" of ordinary touring cars to be used by the public. Among the

makes of cars already entered for this event are Bentley, Alvis, Riley, M.G. Magnette, Lagonda, M.G., Talbot, Aston-Martin, and Ford.

These are a nice bunch of cars to pick from for one's fancy, as they include tourers of every type of small and medium powered sports models. They will all race in standard guise, with only certain specified alterations for safety's sake, such as no hoods raised or large wings which might come adrift and cause a serious accident. Also, in actual fact this race is the semi-final try-out of the chief sports cars which will be seen on the stands at the Olympia Motor Show in October and for

sale in the 1935 season. Sept. 22 is their final test in the British Racing Drivers' Club 500 miles race at Brooklands. It seems funny to write about next season's

models when this year's sales are in full swing, but by the end of June each year the public are so familiar with the new cars of the season that they write to people like myself asking for information of next year's cars. To those enquirers I must reply that already some of next year's cars have been introduced to them, one at a time, by various manufacturers since last October's Motor Show. The new 25-h.p. Daimler may be given as one example, and the



AN OXFORDSHIRE BYWAY: A 1934 MORRIS "ISIS" SALOON IN A PICTURESQUE SETTING NOT FAR FROM DORCHESTER.

In passing, it may be remarked that this car numbers among its refinements an automatic clutch control and free-wheel.

"Melody Minx" Hillman for another.

I think this "Melody Minx" deserves a paragraph to itself, as it is the first English car to be fitted with a radio receiving set as ordinary equipment and included in the price of the car (£195), and not charged for as an extra. The Hillman Motor Car Company, Ltd., have listed wireless as optional equipment on all their 1934 models, and have fitted aerials in the roof of saloons, so that owners could easily have such wireless fitted, with the minimum of trouble and expense. The number of cars which they have fitted with wireless this year has now led them to make this feature part of their equipment for all these super-de-luxe "Minx" 10-h.p. cars. Interference from sparking-plugs, distributors, coil and dynamo is suppressed by means of non-inductive resistances introduced at the necessary places. The wave range is from 600 to 2000 metres, so covers a large number of transmitting stations, and full automatic volume control maintains the volume at a substantially constant pitch while practically eliminating fading caused by screening of buildings in towns, etc.

Olympia next October, I fancy, will have various cars fitted with wireless receiving sets, so that perhaps our streets and lanes will become regular roads of harmony in place of reverberating from cannonading of noisy exhausts. Perhaps! I know many folk living on busy highways will hope that this millennium will come to pass. Another factor throwing light on future car design is the acknowledgment by the dealers and salesmen of private cars that a four-cylinder motor is cheaper to run than a six-cylinder. Also, while many folk prefer the more silky running of a "six," they frankly admit the advantage is not worth the extra cost on the "four." So there will be no disappearance of the latter in the coming new year. But, as the police are summoning quite a number of sports car owners "for a perfectly standard but noisy exhaust," as one victim remarked,

(Continued on page 84.)

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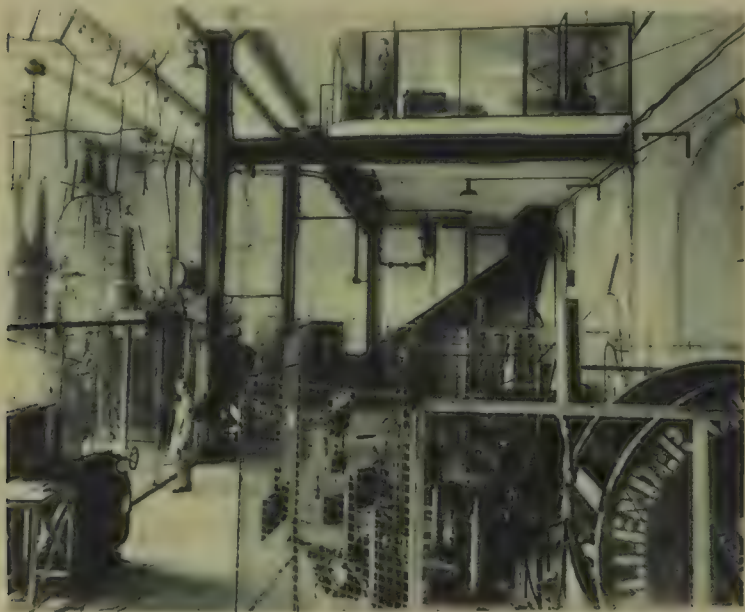
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A HIGH-VOLTAGE EXPERIMENTAL LABORATORY.

GREAT interest has been aroused in electrical engineering circles at the completion and installation of a great new experimental Laboratory by the well-known firm, Callender's Cable and



CALLENDER'S, THE CABLE CONSTRUCTORS, HAVE RECENTLY OPENED LARGE EXPERIMENTAL LABORATORIES AT WOOD LANE, SHEPHERD'S BUSH, FOR CABLE TESTING AT IMMENSE VOLTAGES. THE ABOVE PICTURE GIVES A VIEW OF THE CABLE-LIFE TESTING EQUIPMENT WITH TRANSFORMERS INSULATED FOR A VOLTAGE OF 170,000 VOLTS TO EACH.

Construction Company, Ltd. Recently a luncheon was given in the Laboratory, to inaugurate the formal opening, when Lord Rutherford, Chairman of the Council of the Department of Scientific and Industrial Research, was the guest of honour. Subsequently, demonstrations in high-voltage power were given to the assembled company.

The ordinary layman may fail to understand why even an important cable company should find it advisable to equip an immense and expensive laboratory for research purposes. Lord Rutherford,

in the course of a most interesting address, explained that the insulation for high voltages is a most intricate and formidable problem which has worried the physicist and the electrical engineer since the time of Faraday. There is an inevitable tendency to use higher and higher voltages for the transmission of power, and this necessitates the production of cables to withstand still higher voltages. The insulating material to-day used for a cable seems, said Lord Rutherford, almost human in its capacity to break down when subjected to prolonged electrical stresses at the highest voltages.

The laboratory contains two 500 kilovolts, 500 k.v.a. transformers supplied by Ferranti, Ltd. The second transformer has been installed on porcelain insulators, so erected that the two transformers can be cascaded to give 1000 k.v., 1000 k.v.a., an enormously powerful current. The transformer was first in use in 1892 and provided only 2 kilovolts. By 1920 it had risen to 160,000, and since the war voltages have steadily risen, so that laboratory voltages have reached to 10,000,000. What this stupendous force implies we do not yet know. Callender's, in an interesting booklet, say modestly that their laboratories will enable investigations to be carried out in any field related to the transmission of electric power. Note that phrase "in any field." Lord Rutherford hinted at yet greater possibilities. Speaking of

certain successful experiments in the Cavendish Laboratory, he said: "This has opened up a new and powerful method of attack on the transmutation of matter by simple projectiles of different kinds." He added that this was a type of investigation that might be considered in the Callender Laboratory, so well equipped for the purpose.

But, leaving aside the magnitude of the possibilities of this research, and regarding the problem of insulation to enable the transference of huge blocks of electrical power, it may be said that the

Laboratory contains the very latest devices for testing high voltage, and has a chemical laboratory attached. One of the photographs here produced shows the cable-life testing laboratory; on the left the pyramidal constructions being cable-life testing transformers. The other picture shows the Ferranti transformers (one the cylindrical machine on the left; the other in the opening in the wall, centre) with a number of cables being prepared for test in the foreground. The two suspended copper spheres can show a flash-over at 1,400,000 peak voltage between these 1000 mm. spheres, and enable the most powerful tests to be accurately measured. Messrs. Callender's are to be heartily congratulated upon this magnificent laboratory.



ANOTHER VIEW OF THE CALLENDER LABORATORIES, SHOWING TWO IMMENSE HIGH-VOLTAGE TRANSFORMERS—THE ONE ON THE LEFT WITH PORCELAIN INSULATORS; THE OTHER (RIGHT) IN AN OPENING IN THE WALL. THE TWO SUSPENDED COPPER SPHERES CAN BE SUBJECTED TO A FLASH-OVER AT 1,400,000 PEAK VOLTAGE. IN THE FOREGROUND CABLES ARE UNDERGOING A TEST.



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(Interior of secretaire is shown below.)



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THE CHRONICLE OF THE CAR.

(Continued from Page 80.)

I fancy something will have to be done to improve the silence of that part of the car for next year.

Labour-saving devices are already part of better-class car equipment, but the present low chassis of both large and small vehicles has created a great call for permanent four-wheel jacks. Also, with the present shortage of water, owner-drivers are asking that the next "popular-price" car which they buy should have the petrol tank right under the body of the car, to reduce cleaning; knock-off hub-cap type wheels, as quicker to remove than the bolted-on variety; small trap-door in floor of driving compartment to facilitate refilling the gear-box with oil; the spare wheel to be carried under the back seat being slid into position horizontally from the rear of the car; and the luggage carrier beyond the luggage trunk if fitted, when closed to be part of and flush with the back of case or the panel. All motorists assert that the enclosed luggage container is excellent, but they need the luggage carrier as well if they are on holiday touring, in order to carry their suit-cases and the other impedimenta that they must carry with them. There is not sufficient room in the container except for week-end visits.

The two-litre Singer won the 2000-c.c. Class Prize at the British Racing Drivers' Club Meeting at Brooklands, at an average speed of 74.38 miles per hour over this hairpin three-mile circuit in a total distance of 300 miles for the British Empire Trophy. That is one of the cars which will be marketed in 1935, as well as at the present time, as racing has caused certain alterations to be made which have much improved the car. Its Class win on that occasion was an excellent performance for a non-supercharged standard type of motor.

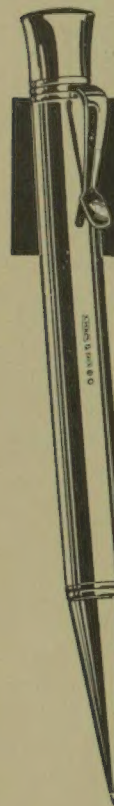
By the way, I hope some of my readers in India will write me if they come across the Prince of Wales's former Burney "Streamline" saloon, which he sold at the recent used-car show at the Royal Agricultural Hall. It was purchased by Garvary Motors, Ltd., a Bombay firm specialising in Riley cars in that district.

"THE MAITLANDS," AT WYNDHAM'S.

A TRAGI-COMEDY on Tchekovian lines, and immensely interesting. There is the fussy, complaining mother, with so little sense of humour that, when her actor son teases her by boasting of his thoughtfulness in running over a pedestrian at

such a convenient burial-place as Woking, she rings up the police to inquire if there has actually been an accident. Though the play is packed with comedy, including such farcical situations as an amateur rehearsal, a drunken major trying to walk on a table to prove his sobriety and fetching down the chandelier in his fall, and the upsetting of a tea-table, the theme is essentially tragic. Unrequited love. The school-master hero loves his wife, who leaves him for a wealthier man. He is about to console himself with a woman who loves him devotedly when his wife returns. There is Phyllis, who engages herself to an elderly major to escape from her dull surroundings. Seduced by an actor cousin, she confesses everything. But the offer of a "part" sends her lover to New York without a thought for her. A fine performance is given by Mr. Stephen Haggard as an adolescent schoolboy whom nobody loves. He is cramming for his "matric," an examination he has no desire to pass, as it means a job in a City office. Yet when he does pass he feels a certain glow of satisfaction. But the news of his success comes at the moment when all his seniors are too enveloped in their own gloom to spare a thought for him. Perfectly acted and produced, "The Maitlands" is a play that all who are interested in life should see.

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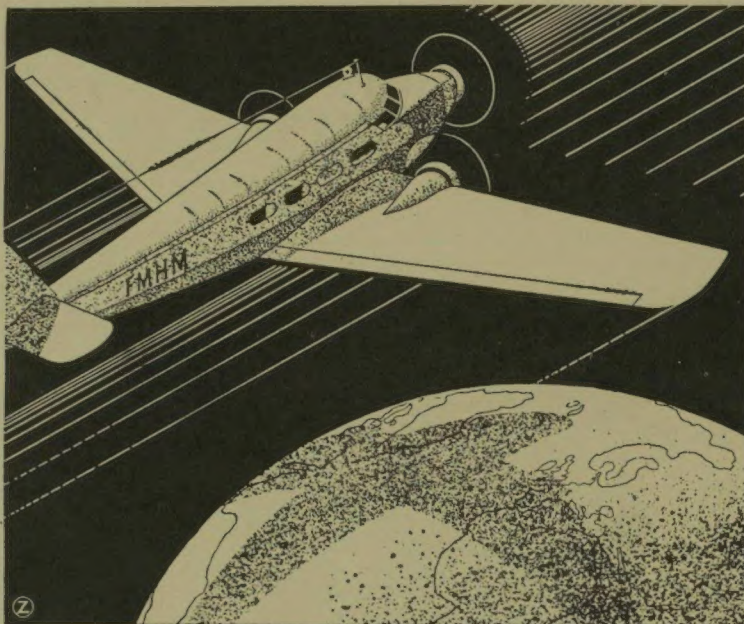
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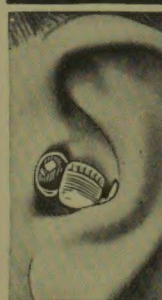
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Brioni—**Hotel Brioni**—The fashionable Island of all sports. Golf (18 holes), Polo, Sailg., Fishg. Ten., Shooting, Beach. The perfect resort for holidays.

Courmayeur (Aosta)—In the Heart of the Alps.—**Royal Hotel Bertolini**.—100 rooms. Baths. Grdn. Orch. Tennis. Pens. fr. Lire 40.

Gardone (Lake of Garda)—**Grand Hotel**—Large Park. Garden on Lake Front. Tennis, Golf, Fishing, Bathing. Pension 45 Lire.

Menaggio, Lake of Como—**Victoria Hotel**—(1st class). Golf (18). Tennis. Bowling. On lake shores. Guests mostly Brit. Pen. fr. 35 to 55 Lire (11/6 to 17/6)

Stresa—**Regina Palace**—De luxe garden on lake. Tennis. Golf. Bathing. Orchestra, Garage. Rooms from 6s. Pension from 17s. Swiss Man.

SWEDEN

Saltsjöbaden (near Stockholm)—**Grand Hotel**—Ldg. Tourist Hotel. A house with every comfort for those desiring the best. Reasonable terms.

SWITZERLAND.

Axenfels—Lake Lucerne—**Palace Hotel**—Excellent for Rest and Recreation—Golf—Tennis—Swimming. Diet. Pension from Frs. 14.

Baden-les-Bains (near Zurich)—**Grand Hotel**—First-Class Cure Establishment for Arthritis. Large Park.

Basle—**Schweizerhof**—First class. Every modern comfort. Open-Air Restaurant. Private Auto-Parking. Room from Frs. 7.

Geneva—**The Beau-Rivage**. Finest pos. on the lake, fac. Mt. Blanc. All mod. conf. Splen. Ter. with Open air Rstnt. All frmr. prices redcd. Rms. frn. Sw. Frs. 7.

Geneva—**La Résidence**—First-Class Resid. All conf. Spl. Roof-gdn. Tennis. Open-air Restaurant. Marv. view on lake & mountains. Pen. from 12 Frs.

Geneva—**The Regina**—Up-to-date. On Lake Centre. Open Air Rest. overlooking Lake & City. Incl. Price 15s.; with private bath 17s. 6d.

Geneva—**Hotel Richemond**—First-class family hotel, overlooking lake. Most up-to-date. Rooms from 7 Frs.

Geneva—**Hotel de Russie**—Best position on the lake. Facing Alps and Mt. Blanc. Latest comfort. Rooms from 6 Frs.

Geneva—**Hotel Victoria**—Facing English Garden and Lake. Homelike, every modern comfort. Rooms from Frs. 4.50. Pension from Frs. 12.

Glion—**Grand Hotel and Righi Vaudois** (2270 ft.)—Ideal pos. L'rg Gdn-Pk., ovrlking Lake of Geneva. Every conf. 1st. cl. Cuisine. Incl. trms frn Frs. 12.

Gunten—**Park Hotel**—Full South on lake front. First-class family Hotel. Bathing, Tennis, Golf. Pension S.Fr. 13.—up.

Gurnigel—Bernese Oberland—(3,900 ft. a.s.) Sum. & Wint. **Grand Hotel**, 1st-cl. 300 bdrms. bths. Diet. Forests, Tennis. Orch. Wkly. terms all incl. £5 7 0.

Interlaken—**Hotel Schweizerhof**—Best situation facing Jungfrau, next to Garden of Casino. All Comforts. Renowned Cuisine. Gar. Pens. from Fr. 14.50

Lausanne—**The Hotel Victoria**—Homelike house. Latest comfort. Rooms from 5 Frs. Inclusive from 13 Frs. Garden. Garage.

Les Avants S/Montreux. 3281 ft. — **Hotel De Jaman-Bellevue**.—Renovated, running water, incl. terms from 12 shillings. Nic. Vital, Prop.

Lucerne—**Carlton Hotel**—1st class. Finest situation on lake. Reasonable terms. Private lake baths free for guests. Park. Tennis. Garage.

Lucerne—**The National**—Best location, direct on lake. All sports. Room from Frs. 8. Pension from Frs. 18. Director A. de Micheli.

Mont Pelerin, above Vevey.—**The Grand Hotel**. 1st Cl. though inexpensive. 3000 ft. Overl. whole Lake Geneva. Nr. Lausanne, Vevey. Illus. Prosps.

Montreux—**Hotel Continental**—On the lake. 1st-cl. Up-to-Date. An Ideal Home in a Charming pos. Gdn. Gar. New Rates. C'tesy. (Res-prop. W. Deig.)

Montreux—**Montreux Palace Hotel**—Ideal for holidays at all seasons. All rooms facing lake. Mod. comt., Golf. Ten. Large Park. Garage. Beach.

Mürren—**Grand Hotel & Kurhaus**—Take your "Holidays in the Alps." Three Tennis courts. In June, Alpine Flora. Terms en pension, 18/-.

Thun—**Hotels Bellevue & Park**—Central position for excursions. Excellent cuisine, pension from Frs. 10

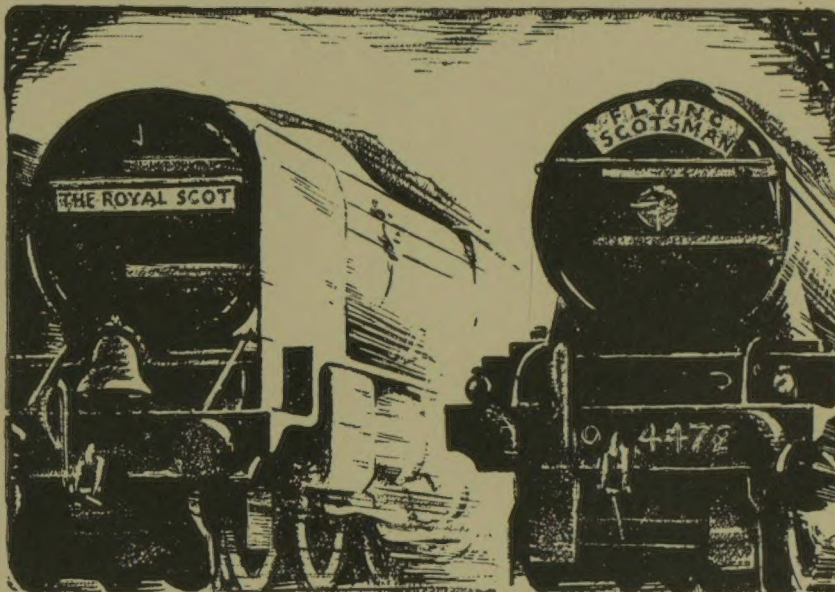
Vevey—**Grand Hotel de Vevey**—Large park with direct access to lake. Own beach, 2 Tennis Boating. Incl. rate (pension) with bath £1.

Vevey—**Parkhotel Mooser**.—Great comfort. Terrace overlooking lake. Pension Francs 12.50 upwards. Ch. Hauser

Wengen—**Palace Hotel**—"The best of the best." Tennis, Bathing, Mountaineering, Dancing. Inclusive terms from Frs. 16. Fritz Bortner, Propr.

Zermatt (5,315 feet)—**The 8 Sella Hotels**—(1,000 beds). Pension rate from Frs. 9 and Frs. 12.50.

Zurich—**Dolder Grand Hotel**—Golf in front of Hotel 1,900 feet. Wonderful view, Swimming pool.

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